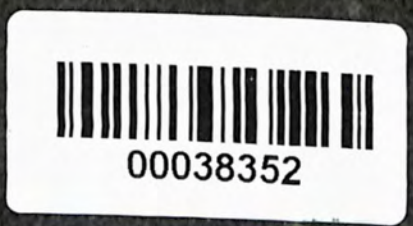
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ROME.

A TOUR OF MANY DAYS.

38352.

BY SIR GEORGE HEAD.

" Et quæ tanta fuit Romam tibi causa videndi?
Libertas! Quæ sera, tamen respexit inertem."
of t' VIRGIL.
the

IN THREE VOLUMES.—VOL. II.

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A

TOUR IN MODERN ROME,

&c. *&c.*

CHAPTER VIII.

The Capitoline.

On approaching the Capitoline Hill by the Corso and the Via di Ripresa de' Barberi, and crossing the intersecting streets, the Via di S. Marco and the Via delle Petacchie, the thoroughfare is continued from the latter point of intersection by the Via di Marforio, which maintains, with a slight inflexion, the same southern direction over the eastern shoulder of the Capitoline into the Roman Forum. The *Via di Marforio* owes its title to the forum of Augustus, supposed to have been situated immediately at its southern extremity; since, as the name of Mars was applied to Augustus hyperbolically, the terms *Forum Martis* and *Forum Augusti* were considered synonymous.

Immediately within the entrance of the Via di Marforio, on the eastern side of the street, is situated one of the most interesting monuments belonging to the period of the Republic existing at the present day in Rome, a tomb dedicated to the ædile Caius Publicius Bibulus by the senate and Roman people, though the façade, being identical with the houses in the narrow dirty street, and its flanks and rear on the north, south, and east hemmed in and concealed by buildings, one might very possibly, even with the express intention of seeking the object, pass by half-a-dozen times without observing it. The ruin in question, of which the lower portion, 14 or 15 feet, perhaps, lies below the modern level, is in breadth about 14 feet, and about 14 feet in height; the upper and visible portion,

comprising exclusively the higher order of the structure, consisting of a niche or portal between two pairs of Doric pilasters, which diminish upwards in the ancient Etruscan style, in an over proportion, and are surmounted by a considerable portion of the frieze and architrave. The structure is composed of enormous squared blocks of travertino, on one of which, in the centre, above the portal, the whole of the original dedication of the Roman senate, distinctly cut in large capital letters, appears perfectly legible. The position of the tomb of Bibulus is no less interesting than the monument itself; for, as it was necessarily built outside the walls, according to the laws of the Twelve Tables, and is known to have stood close to the ancient Porta Ratumena, it thus serves to indicate, pretty nearly, one important point in the periphery of the walls of Servius Tullius.

A few paces only beyond the tomb of Bibulus, on the opposite side of the way, are other remains, supposed to be of a tomb belonging to the Claudian family; consisting, however, of nothing more, as far as I could perceive, than a considerable mass of ancient brickwork among the substructure of the houses. The Via di Marforio is evidently the continuation of the ancient thoroughfare by which the Flaminian Way, after passing through the ancient Porta Ratumena, was continued along the base of the Capitoline Hill, and thence to the Appian Way between the Cœlian and the Aventine, along a route embellished, in the time of the Empire, by the triumphal arches of Marcus Aurelius, Claudius, Gordian, Septimius Severus, Titus, Constantine, and Drusus. It rises by a very gentle ascent, and descending again by a similar declination into the forum, is at present bounded on both sides by houses of the most inferior description, skirting, at its commencement, the base of the elevation once occupied by the Temple of Jupiter Capitolinus, now the church of Aracœli. Upon the summit of the elevation, and thence along the declivity to the forum, may be observed, appropriated as building material in the modern houses, numerous fragments of ancient buildings, such as squared blocks of travertino, pieces of entablatures, and broken columns, one or two of which latter appear never to have been removed from their original position, all embedded at random here and there in the brickwork. And also near the bottom, towards the forum, are several vaulted cellars supported on

brick arches which seem to have served as the substructure of more ancient edifices, and are worthy of being explored if it were practicable. But the apertures, for the most part, notwithstanding that the interior of the chambers is vacant, are rendered inaccessible by the soil suffered to accumulate through the neglect of the owners.

At the bottom of the descent, the site of the forum of Augustus, as above stated, the colossal statue of the Ocean, now preserved in the quadrangle of the Museum of the Capitol, and known consequently by the title "*Marforio*," was discovered.

The Capitoline hill, in form an oval, of which the long diameter lies in the direction from north-east to south-west, is stated to be 4400 ancient Roman feet in circumference, and really of so small dimensions contrasted with a period of upwards of a thousand years comprised by its ancient history, and the multitude of buildings erected in successive generations, to be identified with the spot, that the appearance is calculated, on viewing it for the first time, to fall very far short of previous expectation. The periphery is, in fact, about three-quarters of an English mile, as nearly as may be, according to an actual experiment that I made of walking round it; which distance, moving gently and steadily along, at a rate certainly not exceeding three miles an hour, I performed precisely in nineteen minutes, notwithstanding considerable obstructions encountered in the line of narrow streets, laid down in the introductory chapter as the boundary of the Capitoline, which I was obliged to pass through. The portion of this boundary, from a point in the Via delle Petacchie, close to the tomb of Bibulus, along the Via di Torre de' Specchi to the Piazza Montanara, may probably be considered a little on the outside of the real line of Servius Tullius's enclosure, which, from the ancient Porta Collina on the Esquiline, led by a somewhat irregular course in a south-west direction to a point somewhat below the Fabrician bridge, now the Ponte de Quatro Capi. Within the short space between the Porta Ratumena and the Tiber, for the sake probably of convenient communication with the Campus Martius, were no less than three other ancient gates—the *Carmentalis*, the *Triumphalis*, and the *Flumentana*.

The principal approach to the modern piazza constructed on the summit of the Capitoline hill, and distinguished by the

barbarous title of the Piazza di Campidoglio, is by the Via di Aracœli, leading from north-west to south-east in a direction corresponding with the lesser diameter of the oval. The entrance, constructed by Michael Angelo, under the auspices of Paul III., is by a species of artificial ascent, called by the Italians, "*Cordonata*," consisting of a series of very gently inclined planes, paved with brick and divided by ribs of travertino, rising about six inches perpendicularly. The Cordonata is flanked by a balustrade of travertino, solid to the summit, and thence extending in wings above the scarped wall to the right and left, with balusters and a cornice, on which are planted several objects of ancient art in a conspicuous position. From below, diverging at a small angle on the left hand of the Cordonata, a flight of 124 steps lead to an elevated point or knoll several feet higher than the Piazza di Campidoglio, occupied formerly by the temple of Jupiter Capitolinus, now by the church of S. Maria d'Aracœli; and on the right hand of the Cordonata a circuitous carriage-road leads to the Piazza di Campidoglio, whence, on the side opposite the church of Aracœli, rises another similar elevated point or knoll, occupied formerly, on the side towards the entrance, by the arx or citadel, and on the other side towards the forum identical with the summit of the Tarpeian Rock.

In addition to the objects above referred to, upon the balustrade, at the summit of the Cordonata, there are also planted on pedestals at the bottom a pair of lionesses of black granite, of Egyptian sculpture, supposed to be the most ancient of any sculptured objects in Rome, with the exception of the obelisks. Both together were found near the church of S. Stefano del Cacco, in the Campus Martius, not far from the site of the ancient temple of Serapis, to which they are supposed to have belonged. When found, they were placed in front of the church above mentioned, from whence they were removed to their present position by Pius IV. in the year 1560. Each lioness, planted in a couchant attitude fronting the spectator, discharges from its mouth a single and very meagre jet of water into a basin below, which contrivance deteriorates the effect of the object very considerably. The material, of which the dark ground is blotched with red in various places, on the backs of the statues especially, is considered of singular quality.

At the summit of the Cordonata, placed on pedestals in a position corresponding with the lionesses at the bottom, are a pair of sculptured groups of Castor and Pollux, each represented with a horse, as they are said to have appeared to the Romans while watering their perspiring steeds at the fountain of Juturna, at the base of the Palatine, whither they brought tidings of the victory over the Tarquins at the Lake Regillus. Both groups were discovered about the year 1580, in the reign of Pius IV., in the square of the Jews' synagogue in the Ghetto, not very far from the spot where the temple erected to Castor and Pollux, in consequence of the above apparition, is supposed to have been situated; and both were removed hither by Gregory XIII. about twenty years after the discovery. The statues are of very ordinary execution; and were it not that all are of the same description of Pentelic marble, one would think the men and horses were never intended to stand together—such is the disproportion of the colossal youths to the small size of the horses, which would seem thoroughly incapable of bearing such riders. At any rate, the objects are by no means calculated for their prominent position, and were evidently intended by the sculptor to be placed their backs to the wall; and the backs of the men are unfinished accordingly, composed of rough blocks of marble, of which the gaping joints are clumsily held together by iron clamps or rivets.

The next pair of objects planted on the wings of the balustrade, flanking the men and horses, are two similar groups of ancient trophies, commonly known by the title of the "Trophies of Marius," discovered on the Esquiline near S. Maria Maggiore, and transported hither about the year 1590 by Sixtus V., from a ruin supposed to have been a fountain in the time of the Empire; which ruin, in consequence of the objects belonging to it, is called Trofei di Mario, notwithstanding that the groups, originally supposed to have been dedicated during the Republic to Marius on account of his victories over the Teutones and the Cimbri, are now considered to bear no relation to Marius whatever. On the contrary, from the inferior style of the sculpture, they are attributed to the period of the structure above mentioned, which, as is supposed, owes its origin to Septimius Severus. The trophies are, however, undoubtedly an interesting specimen, the only one in Rome I

know of, of the manner in which the ancients were used to group together such triumphal monuments. Both, elevated on their respective pedestals, consist of a similar assortment of warlike implements, including cuirass, shield, &c., arranged as if suspended all together on the trunk of a tree, and surrounded by three small winged figures of Fame.

The next pair of objects planted on the balustrade, and flanking the preceding, are marble statues of Constantine and of his son, both discovered in the baths of Constantine on the Quirinale, and placed by Sixtus V. in their present position. Both are full-length figures, and similar in attitude and drapery.

Finally, the pair of objects which terminate the range upon the balustrade are a pair of columns—one an original, and the other a copy, of the *columna miliaria*, or milestone, which in the first century of the Empire marked the first mile from Rome on the Appian Way. The original, the one on the right-hand or western side, found in the year 1584 near the spot in question, in a vineyard called the *Vigna Naro*, is in the most perfect state of preservation, about eight feet in height, and bears on the shaft two inscriptions, one of Vespasian and the other of Nerva, both engraved in Roman capital letters, and quite legible; and the Roman numeral I., which marked the distance, is between the inscriptions. Upon the summit is placed a sphere of bronze, formerly held in the hand of the statue of Trajan which stood originally on the summit of the column in his forum, and is supposed by some to have contained the ashes of the emperor, though others assert that Trajan's remains were deposited below in a sepulchral chamber. The custom in Rome, however, of thus placing together objects bearing no reference to each other is by no means singular, and especially in the halls of the Vatican, where the assortment of statues with their pedestals is made with little discrimination, and altars and cippi frequently are compelled to serve the purpose of the latter. The column on the eastern side of the balustrade, made in imitation of the preceding, is precisely similar in form, but without the inscription, and the sphere by which it is surmounted, instead of bronze, is of marble.

The Piazza di Campidoglio, immediately at the top of the Cordonata, on the summit of the Capitoline, situated between the two elevated points or knolls occupied by the citadel and

the temple of Jupiter Capitolinus above referred to, is the precise spot where Romulus built his asylum, constructed with a view of increasing the number of his subjects by attracting fugitives from the neighbouring states, to be received as Roman citizens without being called upon to give any account at all of their character or history. The ground on account of its position between the two knolls, was dignified by the ancients with the title of a valley called "*Intermontium*," a term by which its magnitude is overrated, as it is by the modern name Piazza. The area, in fact, the size of one of our small inns of court, or thereabouts, has no further claim to the rank of a square, according to the usual acceptation of the term, than its form, which, if not a perfect square, is nearly so. The three sides, however, about eighty or ninety yards in length, are bounded by public buildings; and it contains, in addition to a fountain at the extremity, opposite the Cordonata, the bronze colossal equestrian statue of Marcus Aurelius in the centre—an object well known by the infinite number of miniature copies in circulation all over Europe. This statue, said to be the only large-sized equestrian statue belonging to ancient Rome in existence, lay neglected for a long period during the middle ages near S. John Lateran, where Sixtus IV., about the year 1480, caused it to be erected in the piazza adjacent. Thence Michael Angelo transported it hither, under the auspices of Paul III., and constructed its pedestal from a single block of marble, a portion of an ancient cornice found in the forum of Nerva. The figures of the man and horse are in excellent preservation, though the gilding with which both were originally covered has almost entirely disappeared, with the exception of a few patches here and there, sufficient to serve as a specimen. With reference to a comparisqu of the costume of the ancients with that of the present day, it may be remarked that the soles of the sandals of Marcus Aurelius are cut for the right and left feet in the modern style, and that the buckle of the horse's girth is precisely such as is now used by the muleteers of Spain to tighten their cargoes. The buskins also, with the ancient manner of involution of the thongs, are a perfect representation. The group, however, as regards general effect, is lost altogether; and, in fact, is hardly seen at all, until, having ascended the Cordonata, the man and horse appear within a few

yards of the spectator. So that, as the statues of Castor and Pollux, whose hinder portion is unfinished as before stated, are planted turning their backs to the equestrian figure, the attitude of the latter, represented with upraised right arm in the act of acknowledging the acclamations of the Roman people, would rather seem directed to the uncouth objects in front, as if, with authoritative gesture, he were bidding them to depart from the imperial presence.

The public buildings which bound the piazza, assuming the cardinal points for the sake of facility of description, are, on the southern side, which in reality faces north-west as near as may be, opposite the entrance, the Palace of the Senator; on the western side, the Palace of the Conservatori; and on the eastern side, the Museum. The northern side is entirely occupied by the balustrade and the Cordonata.

The Senator's Palace was built at the end of the fourteenth or the beginning of the fifteenth century, by Boniface IX., upon the ruins of the Tabularium, which forms a magnificent substructure, and is one of the finest specimens in existence of the solid Etruscan style of masonry adopted by the Republic. The Roman senate, re-established subsequent to the revolution of the twelfth century, consisted then of fifty-six senators; but being afterwards abolished in the thirteenth century, the authority was centred in the person of Charles of Anjou, who, in addition to the office of senator, with which he was invested by the Pope, received the crown of Naples, and accordingly took the oath of allegiance on passing through Rome on his way thither. Charles of Anjou, however, was speedily compelled to abdicate the office, in consequence of the election of senator being made triennial; and finally, a bull was issued by Nicholas III., disqualifying emperors, kings, princes, and all other persons of high rank, and establishing an annual election. Martin IV., however, the successor of Nicholas III., repealed the act of prohibition in his own favour, and contrived, under the form of an election, to be appointed by the Roman people senator for his lifetime, after the manner by which the sovereign was invested with the tribunitian power in the days of the Empire. The last prince or potentate elected to the office was the Emperor Lewis of Bavaria, about fifty years afterwards, since which time a senator has

regularly been chosen, as at present, from among the Roman aristocracy.

The Senator's Palace in question is not only raised upon the solid foundation of the Tabularium, but extended upwards like a fortress, by the appendage of a lofty square brick tower, crowned with a small statue of a female in the guise of Minerva, the personification of Christianized Rome, or "*Roma Christiana.*" The figure, standing erect and supporting a cross, a conspicuous object the whole length of the Corso, is said to be 290 feet 6 inches, French measure, above the level of the sea, which measurement, in addition to the height of the tower, includes, of course, the very moderate elevation of the Capitoline. The palace, however, with its tower, an isolated structure in the days of Boniface IX., was, no doubt, then an object better corresponding with the character of the spot than the other more modernized elevations that form the eastern and western sides of the piazza. The façade consists of a rustic basement at the bottom, comprising the lower story, to which there is no entrance otherwise than by a double-branched flight of steps that lead to the first story. The first and second stories are faced with Corinthian pilasters, which support an entablature crowned with a balustrade, and on the cornice of the balustrade are planted a row of statues.

Between the branches of the steps, within a considerable area enclosed by a balustrade, is a fountain, and in the wall in the rear a niche, containing a statue of Minerva, flanked by a pair of river gods on pedestals. The central statue, found, it is said, close to an ancient altar of Minerva at Cora, is considered by many people a modern performance, intended for *Roma Triumphans;* and, at all events, of very inferior execution, better calculated for the figure head of a ship than its present position. The statue, badly proportioned, the arms especially much too large for the body, seated in a stiff, ungraceful attitude, with a shield on the left arm, the right hand supporting a spear, of which the shaft rests on the ground perpendicularly, and of diminutive size compared with the colossal flanking figures, is formed of white marble, with drapery of porphyry.

The flanking colossal statues, both of white marble, and in a recumbent attitude, one representing the Nile, and the other

the Tiber, were found in the Colonna gardens, among the ruins of the baths of Constantine.

From the summit of the tower is to be had a most complete and extensive view of Rome and all the neighbourhood, though little or nothing interesting is to be seen in the apartments, which, after ascending the double-branched flight of steps, lie on the first story. In the largest of the suite of three rooms, however, where the Senator of Rome and the judges of the tribunal hold their sittings, are marble statues of Charles of Anjou, dressed in the habit of a Roman senator, of Paul III., and of Gregory XIII. Annexed to these rooms, upon the western flank of the building, are the prisons, here, like the Mamertine prisons in the days of the Republic, close to the seat of judgment.

The Museum, or Museo Capitolino, which bounds the eastern side of the piazza, at present the next in rank, though very far inferior to the museum of the Vatican, was erected by Michael Angelo, under the auspices of Paul III., as before stated, but not appropriated to the purposes of a museum until the year 1735, or thereabouts; since which period it has been enriched by Clement XII. and his successors, including Benedict XIV., Clement XIII., and especially Pius VII. The façade, comprising two stories, is crowned with a balustrade, on which are planted a row of statues; and, as regards the lower portion, is faced by eight broad Corinthian pilasters, in the intercolumniations of which are seven entrances by rectangular apertures into a portico. The museum is open to the public gratis for four hours on Mondays and Thursdays, from the fourteenth to the twenty-third hour Roman time, and on any other week-day also, with rare exceptions, on paying a fee of a couple of pauls to the custode. The central aperture of the portico leads through a parallel covered vestibule or corridor into a small open quadrangle, where, in the open air, are preserved several objects of antiquity, some of which are planted on the ground, and others, such as bass-reliefs, &c., engrafted on the walls of the enclosure.

The most conspicuous of the whole collection, for its size and position, is the colossal statue of the Ocean, in a recumbent attitude, called "*Marforio*," of which the history was given in the beginning of this chapter. It is formed of white marble,

and is placed close to the wall upon a pedestal opposite the entrance to the quadrangle.

Close, on both sides of the Marforio, are a pair of very finely sculptured ancient pedestals, terminating at the upper part in satyrs, to serve as Atlantides. Both were found together near the Theatre of Pompey, in a small piazza, called in consequence the "*Piazza de' Satiri*," and were preserved for a considerable period afterwards in the Palazzo Valle.

Upon the south wall are engrafted several ancient sepulchral inscriptions of the prætorian guard, found in a vineyard outside the Porta Salaria, called the "Vigna del Cinque," and supposed to be the site of their cemetery. Here also is engrafted a bass-relief representing the consular *fasces;* and below, upon the ground, is placed a sarcophagus of white marble, sculptured in bass-relief, which was found in the catacombs.

On the northern side of the quadrangle, opposite the preceding, there is another similar sarcophagus, also found in the catacombs. Like the other, it is ornamented with bass-relief of ordinary execution, but affords an interesting representation of the ancient Roman mode of stag or boar-hunting. In the stag-hunt especially, sculptured on the border or frieze, men armed with spears appear to be driving the stag towards a large and lofty net erected across the whole breadth of the road.

The vestibule above referred to, parallel to the portico, serving as an approach to the apartments on the ground floor, and to the staircase leading to the upper apartments, contains a considerable assortment of statues and other ancient objects, of which the principal, beginning with those on the north side of the entrance, are a marble torso, above the natural size, found at Bevagna, near Foligno. A colossal statue of Minerva, found in the walls of Rome near the gate of S. John Lateran, and, being embedded in the masonry, supposed to have been buried there from a superstitious faith in her protection as a tutelary deity. Four consular fasces in bass-relief. A pedestal, ornamented on its face with a bass-relief representing a province of Rome, found with several others near the Piazza di Pietra, and supposed to have belonged to the Forum of Antoninus Pius. The fragment of a statue of a captive king in pavonazzetto, formerly belonging to the arch of Constantine. And, lastly, the following curious testamentary inscription of

Caius Cestius, found near his mausoleum, and relating especially to the proceeds of the "*Attalici*," or valuable household tapestry of the testator. It is engraved in duplicate on two blocks of marble, one on one side the vestibule, and the other on the other side:—"M. Valerius Messalla Corvinus, P. Rutilius Lupus, Lucius Julius Silanus, Pontius Mela, D. Marius Niger, hæredes Caii Cestii, et L. Cestius, quæ ex parte ad eum fratris hæreditas M. Agrippæ munere pervenit, ex eâ pecuniâ, quam pro suis partibus recipere ex venditione attalicor. quæ eis per edictum edilis in sepulchrum C. Cesti ex testamento ejus inferre non licuit."

The objects on the south side of the entrance are two statues of Diana, one colossal, and of ordinary sculpture, and the other admired especially on account of the drapery. A group, consisting of a colossal statue of Polyphemus represented about to devour the companions of Ulysses. A statue of the Emperor Adrian, dressed in his pontifical robes, at a sacrifice, found on the Cœlian, near the church of S. Stefano Rotondo. And a colossal statue of Mars, in full armour, of which the cuirass especially is very beautifully wrought in bass-relief. The latter was found on the Aventine.

At the south extremity of the vestibule, on the left-hand side, is the staircase leading to the first story; and on the right-hand side opposite is the door of the first of the suite of ground-floor apartments, which are three in number. Of these the first is the *Chamber of Canopus*, so called from having been originally appropriated by Benedict XIV. to the reception of objects of Egyptian sculpture; principally, however, copies of the Egyptian style sculptured in the time of Adrian, and found in his villa at Tivoli. The greater proportion are now in the Egyptian Museum in the Vatican, whither they were removed when the latter was subsequently established by Pius VII. A sufficient number, however, remain to preserve the original character of the chamber.

The second chamber, communicating immediately with the above *en suite*, by an open portal, is called the *Chamber of Inscriptions*, and contains, accordingly, a collection of imperial and consular inscriptions on marble and terra cotta amounting in number to 122, and comprising a period of 365 years of the Roman empire, from Tiberius to Theodosius. All these

inscriptions are engrafted on the walls in chronological order. In this chamber there is also to be observed an ancient altar of Pentelic marble, found in the middle of the last century at Albano, on the lid of which the labours of Hercules are sculptured, in the best early Grecian style, in bass-relief. Also the sepulchral marble cippus of T. Statilius Aper, remarkable for a correct representation of the implements used by an ancient Roman architect or measurer of the public buildings; such as compasses, a trowel, plummet, &c., and especially a graduated scale of the Roman foot, represented by a line of sixteen divisions, in length altogether, as nearly as I could ascertain by an ordinary measuring tape, $11\frac{5}{8}$ inches.

The third chamber, communicating with the preceding *en suite*, is called the *Chamber of the Sarcophagus*, in consequence of the marble sarcophagus discovered three miles from Rome on the road to Frascati, the ancient Tusculum, and remarkable for containing the celebrated Portland Vase at the time of its discovery. The sarcophagus, at first erroneously supposed to have contained the remains of Alexander Severus and Mammea his mother, is in length 9 feet $9\frac{1}{2}$ inches, in breadth 3 feet 9 inches, and in height, including the lid, 4 feet 3 inches, and its sides are sculptured in superior style in bass-relief, representing groups of figures taken from Homer's 'Iliad.' The vase in question, previously to being purchased by the Duke of Portland, was called the Barberini Vase, from the family name of its first possessors. Besides the sarcophagus, a pair of white marble statuettes, both in a seated attitude, one of Jupiter and the other of Pluto, which were found some years ago in the baths of Titus, are contained in this chamber. Also engrafted on the wall is an ancient Palmyrene bass-relief, bearing an inscription in Greek and Syriac characters; and a representation of the sun, the moon, and of an Archi-Gallus, or priest of the Syrian goddess, or Cybele. It was found at Civita Lavinia, the ancient Lanuvium, one of the confederated cities of Latium founded by Diomed. Also a mosaic found at Antium, representing Hercules in female attire at the court of Omphale. And, finally, a circular disc, about four feet in diameter, brought hither from the church of Aracœli, and which very probably belonged originally to the temple of Jupiter Capitolinus. The central portion is a circular

tablet of porphyry, surrounded by a double band or rim, the first of mosaic, and the other of white marble, on which latter groups of figures relating to the deeds of Achilles, taken from the 'Iliad,' are sculptured very roughly in bass-relief.

The staircase on the eastern side of the vestibule, opposite the Chamber of Canopus, leads in two flights to the apartments on the first floor; and here, engrafted upon the wall the whole way along both flights, are to be observed the celebrated collection of fragments called "Pianta Capitolina," belonging to an ancient ground-plan of various public buildings. These drawings, engraved on marble and supposed to be of the period of Septimius Severus or Caracalla, were found in the crypt of the church of S. Cosmo e Damiano, identical with the Temple of Romulus and Remus in the Roman Forum. Every diagram is delineated with perfect accuracy, and derives a peculiar interest from being traced by the hand of the artist who saw the buildings in a state of perfection. The principal edifices represented are the Baths of Titus and of Sura; the Emilian, Julian, and Ulpian Basilicas; the Theatres of Marcellus and Pompey; the Septa Julia; the Portico of Octavia; and the Grecostasis—all clearly marked by deeply indented lines, rendered more easily legible by a black or red tincture. Among the rest, the clearest and most remarkable of any, the more valuable as there are no vestiges of the building remaining, is the plan of the Theatre of Pompey, which, with every column marked by a dot as big as a small pin's head, is here brought before the eye in its true proportions.

The upper landing of the staircase is at the south end of one of the principal apartments of the museum, a gallery lying from south to north, parallel to which are five chambers, *en suite*, on the western side. To the latter suite is an entrance at both ends of the gallery, so that the visitor enters by one door and comes out by the other. There are also two separate chambers, to which the public are admitted, on the eastern side of the gallery. In the first place, with regard to the objects contained in the gallery, these consist of a collection of statues, Hermes, busts on pedestals, and sarcophagi, found at various times in Rome and the neighbourhood, and so numerous that it would be vain to attempt to describe them without a regular catalogue. All, however, are arranged rather with a view to

effect than regard to classification. Besides the statues, busts, and sarcophagi, there are engrafted on the walls several ancient sepulchral inscriptions, discovered in the year 1726, in a columbarium of the Liberti of Livia on the Appian Way. To cite a few promiscuously of the busts, &c., as a specimen of the remainder, there may be mentioned two fine busts of Marcus Aurelius and Septimius Severus, which are placed flanking the door on the western side at the southern end of the gallery. Also, farther on the left-hand side, a statue of Silenus, found on the Via Nomentana, a discobolus, a colossal head of Juno, the Jupiter called the "*Valle Jupiter*" from the name of the family to whom it belonged, a bust of Scipio Africanus, a small statue of Minerva, a Hermes of Jupiter Ammon, a bust of Domitius Enobarbus (father of Nero), a bust of Tiberius, and a bust of Adrian, which latter is placed flanking the door on the western side at the northern end of the gallery, and is formed of a curious variety of diaphanous and opaque alabaster. The crisp curling hair especially, wrought in the ancient style, like shell-work, is part opaque and part diaphanous, and the nose is almost entirely diaphanous.

The first apartment of the suite of five is called the *Chamber of Emperors*, and contains a magnificent collection of busts of the Roman emperors, and the male and female members of the Imperial family, altogether seventy-six in number, chronologically arranged on a double row of shelves on both sides of the apartment, and each marked by a number that may be readily referred to a corresponding catalogue. Here among the august assemblage of countenances transmitted by the art of the sculptor to posterity, every one of which from its extraordinary high state of preservation and freshness of material may be imagined to be a true likeness, are to be seen marble busts of Tiberius, of his brother Drusus the father of Claudius, of Antonia the wife of Drusus, of Messalina and of the younger Agrippina, wives of Claudius, of Nero .and his wife Poppæa, the latter found at the basilica of S. Lorenzo fuori le Mura; of Galba, Otho, and Vitellius; of Julia, daughter of Titus; of Plautina, wife of Trajan; of her sister Marciana, and her daughter Matidia; of Adrian, his wife Julia Sabina, and his adopted son Ælius Cæsar; of Commodus, and of his wife Crispina, &c. &c., and one bust in basalt of Caligula. In the

middle of the apartment is a fine marble statue of a female, generally supposed to be the elder Agrippina, wife of Germanicus and mother of Caligula. The figure is represented seated in a chair, in a graceful and dignified attitude, the hair exquisitely braided, and the costume altogether affording a perfect specimen of the full dress of a high-bred Roman lady. There are also to be observed in this chamber, engrafted on the walls, several bass-reliefs, of which the principal are the Caledonian boar-hunt of Meleager, Perseus rescuing Andromeda, the latter found in digging the foundations of the Palazzo Muti; Endymion asleep, and his dog, found on Mount Aventine, and the Abduction of Hylas while filling his pitcher at the water's edge by the river nymphs.

The second room is called the *Chamber of Philosophers*, and contains a collection of busts arranged in similar order on shelves, and numbered, like those in the other apartment. The number is seventy-nine altogether, including, in addition to sages, poets, and historians, a few of the emperors and other remarkable personages. Here are to be seen busts of Socrates, Alcibiades, Plato, Diogenes, Archimedes, Apuleius, Demosthenes, Sophocles, Euripides, Homer, Thucydides, a double Hermes of Epicurus and Metrodorus, the latter found in digging the foundation of S. Maria Maggiore; also busts of Antisthenes and Cicero. Besides the above may be cited several busts of Bacchus, with a beard as he was represented in the East; a bust of Theon, of Aratus, of a Greek athlete, of the emperors Marcus Aurelius and Julian the Apostate, and finally,—interpolated among the ancient busts,—a modern bust of the poet Faerno, who flourished at Cremona in the sixteenth century, sculptured by Michael Angelo. Here also, as in the first chamber, are several bass-reliefs engrafted on the walls, including the Funeral of Hector, a Sacrifice to Hygeia, sculptured on rosso antico, and a fragment of a Bacchic scene, bearing the name of the sculptor Callimachus.

The third room, called *the Saloon*, is a spacious oblong apartment. Here, on the left-hand or eastern side, one of the long sides, within a large niche, is a colossal statue of Hercules of gilded bronze, found in the fifteenth century between the churches of S. Anastasia and S. Maria in Cosmedin, at the foot of the Aventine, near the Circus Maximus, and not very

far from the Forum Boarium, where an altar to Hercules, the "*Ara Maxima*," was built by Evander. The greater proportion of the gilding has disappeared, though patches here and there still remain. The niche is flanked by a pair of columns of Porta Santa marble, and surmounted by a sculptured emblazonment of the arms of Clement XII., supported by a pair of ancient winged statues of Victory, which formerly belonged to the arch of Marcus Aurelius in the Corso. The Porta Santa columns were placed here in lieu of a finer pair of giallo antico, which occupied the spot previously, by Pius VII., who at the same time removed the latter to the Chiaramonti Museum in the Vatican. Several other statues are ranged round the walls of the apartment, including a group of two Amazons, one wounded and the other stringing her bow; a group of Coriolanus and his wife Volumnia, represented as Mars and Venus, found upon the Isola Sacca at the mouth of the Tiber; a Minerva, an Apollo, a colossal bust of Trajan with a crown of oak-leaves, a nude figure of Adrian, a statue of Julia Pia, wife of Septimius Severus, with finely wrought drapery; a Gymnasiarch and an Harpocrates, both found at Adrian's villa at Tivoli; a colossal bust of Antoninus Pius, and the statue of a hunter: the latter figure represented holding up a hare he has just taken, contrary to the custom of the present day, by the fore-legs instead of by the hind ones. There are also a range of statues placed along the middle of the room longitudinally, consisting of a colossal statue of a youthful Hercules of green basalt, found on the Aventine, near the Monte Testaccio, and here placed on an ancient altar instead of a pedestal. The altar, which was found near Albano, is sculptured on the four sides in bass-relief, in designs relating to the history and apotheosis of Jupiter, representing the substitution of a stone for the infant by Rhea, in order to deceive Saturn; the suckling of the new-born god by the goat Amalthea; a dance of the Corybantes, and Jupiter on his throne among the deities. The next object to the preceding is a statue of Jupiter, of the species of marble called bianco e nero di Egitto; a statue of Esculapius of the same material, both found at the sea-port of Antium; and, lastly, a magnificent pair of centaurs, of the same material also. The latter, marked on the base with the

names of the sculptors Aristeas and Papias, were found at Adrian's villa at Tivoli, by Cardinal Furietti, and consequently are commonly called the centaurs of Furietti.

The fourth apartment is called the *Chamber of the Faun*, and contains in the middle a beautiful statue of a faun of rosso antico, found at Adrian's villa. Among several ancient inscriptions engrafted on the walls, one particularly interesting, engraved on bronze, is the "*Lex Regia*," the original decree of the senate by which the imperial power was conferred on Vespasian, which was made use of as the subject of a popular harangue by the tribune Rienzi, who affixed it to the wall of the basilica of S. John Lateran, where it remained till removed hither. There are also in this apartment two ancient altars, one of Isis, and another bearing its original dedication to the Sun, in Greek and Syriac characters: also two marble sarcophagi, on one of which is engraved in bass-relief the fable of Diana and Endymion, and on the other, found eight miles from Rome, near the source of the Aqua Virginis, and supposed to afford the best specimen of bass-relief sculpture to be seen in Rome, the battle of the Greeks with the Amazons.

The fifth and last room is the *Chamber of the Dying Gladiator*, so called after the well-known *chef-d'œuvre* of ancient Greece, which appears in the middle, a conspicuous and eminently beautiful object. It is only surprising that the character of a figure now generally admitted to have been intended for a Gaul, and not a Gladiator, was so long mistaken by connoisseurs and antiquaries; since now not only is the perfection of the sculpture generally esteemed identical with a period of art long antecedent to the introduction of gladiators, but the ligature round the neck, previously supposed to be an implement of disgrace, is unequivocally recognized as the honorary distinction of a Gaul—the *Torques*. This celebrated statue, belonging for a long period to the Ludovisi family, was found in the year 1770 at the Porto d'Anzo, the ancient seaport of Antium. There is also to be seen in this apartment the statue of Antinous, called the Antinous of the Capitol; another statue of Antinous, represented in the costume of an Egyptian deity; a copy of the Faun of Praxiteles, and a Flora, all found at Adrian's villa at Tivoli. Also a statue of Zeno, found at Civita Lavinia; a colossal statue, supposed by some

to be a Muse, by others a Juno; a Coephora, a head of Ariadne, a head of Marcus Brutus, a head of Alexander, &c. To the above objects are to be added, a column of alabaster, found as it was left, in an unfinished state, by the ancients, rough in the marmorata, their landing-place for blocks of marble on the banks of the Tiber; also a portion of a column of breccia tracagnina, and two large squared blocks of breccia di sette basi, the latter objects especially interesting on account of the material.

From the Chamber of the Gladiator a door opens opposite the staircase at the southern end of the gallery, where the two separate chambers on the eastern side still remain to be visited. Of these the first is called the *Chamber of the Vase*, on account of a beautiful vase of white Pentelic marble found near the tomb of Cecilia Metella on the Appian Way, which formerly occupied a place in the middle of the room. This vase, however, though the name of the chamber remains the same, has been removed long since to the Vatican, and instead of it appears a fluted bronze tazza, bearing a long and curious Greek inscription, stating that it was presented by Mithridates, King of Pontus, to the College of Gymnasiarchs. This tazza was found on the sea shore below high-water mark at the Porto d'Anzo. Several ancient busts, for the most part of unknown personages, are ranged round the walls of this apartment. Here also, on the right hand or south side of the room, are two ancient marble sarcophagi, on the side of one of which is a bass-relief relating to the fable of Diana and Endymion. Above it are two ancient theatrical masks of mosaic, found in the year 1824 in the Jesuits' vineyard opposite the church of S. Sabina on the Aventine. On the other sarcophagus there are also bass-reliefs of inferior sculpture representing in a series of allegorical figures the doctrines of the later Platonists relating to the soul of man and the creation and destruction of the body. There is also in this room a very exquisite triple-headed bronze statuette or group of Diana Triformis, comprising Diana, Luna, and Hecate: it was originally covered with gilding, of which a good deal still remains: also an ancient steelyard on a tripod stand, found in the Vigna del Cinque, outside the Porta Salaria. Contrived on the same principle as a modern steelyard, it consists of a beam unequally

divided at the point of suspension, and a sliding weight: the weight, however, is made in the form of the head of a man or an animal, and at the end where the objects to be weighed are suspended, instead of a hook, as is used at the present day, is a flat dish to contain them. Here also is an ancient lamp of bronze, contrived so that the light is elevated or depressed by being simply turned round the stem, which is itself a screw of an exceedingly wide thread, or rapidly descending helix, causing a rise or fall of two or three inches at every revolution. On the wall of the room is engrafted a tablet of bronze, on which are sculptured in bass-relief busts of Septimius Severus, Julia his wife, and Caracalla, with an inscription engraved underneath; also a celebrated bass-relief generally known by the title of "*Tabula Iliaca*," representing by an infinite number of very small figures the principal events of the Trojan war, as described by the Greek lyric poet Stesichorus, who flourished 556 years before the Christian era: every subject accompanied by an explanation in Greek characters. The material is a species of stucco used by the ancients, in which a portion of sand was mixed with the lime, called by Vitruvius *Tectorium*.* Those who are curious on the subject of the Tabula Iliaca, which is supposed to have been executed about the time of Nero, may consult a work published in Rome in 1683 by Fabretti, in which all the figures of the series are engraved the same size as the original; or an exact copy of the engravings of Fabretti, and on the same scale, may be found in 'L'Antiquité Expliquée, par Montfaucon,' vol. iv. p. 302. On the same side of the room as the preceding, engrafted on the wall close to the door, is the principal object in the apartment, the beautiful piece of mosaic discovered in Adrian's villa by the Monsignor Furietti, generally known by the title of the Doves of Furietti, in excellent preservation, and composed of very small pieces of coloured marble, representing four doves, the size of nature, sitting on the rim of a vase, three pluming their feathers and one drinking. With this most exquisite work of art, executed, according to Pliny, by Sosus of Pergamos, people in all countries, from the numerous copies in sculpture which have been dispersed about the world, are quite familiar; and the iden-

* Book vii. cap. 3.

tity, by those who have seen this original, cannot fail to be recognised in the brief but peculiarly graphic description of Pliny:—"Mirabilis ibi columba bibens, et aquam umbrâ capitis infuscans. Apricantur aliæ scabentes sese in canthari labro."—Nat. Hist., lib. 36, cap. 60.

The second chamber, called the CHAMBER OF THE CAPITOLINE VENUS, contains a statue discovered a few years ago on the Viminale near the church of S. Vitale, the only object in the apartment. Here the door being kept always locked under charge of a separate custode, the latter performs the office of gentleman usher to the diyinity with a ludicrous air of precaution and mystery, and is so anxious on admitting the visitor who has paid the additional fee, to prevent any unprivileged person catching a glimpse of the statue, that on opening the door, for want of a sufficient allowance of space, one is actually obliged to squeeze oneself by main force into the apartment. The figure is nude, the attitude nearly the same as of the Venus of Medicis, the proportions equally fine, though more redundant and less juvenile, and as the material is Lesbian marble, of which the natural yellow tinge is augmented by the colour imbibed from the earth while under ground, its resemblance to nature is increased very considerably. It is placed close to the wall upon a pedestal contrived to revolve horizontally; and the principal duty of the custode is to exhibit every part of the figure by this movement.

The Palazzo dei Conservatori, bounding the western side of the piazza opposite the museum, is perfectly similar to the museum, so far as regards the exterior. In its chambers the three judges or conservatori hold their court under the presidency of the senator, once a week or thereabouts, and as the apartments are locked up in the interim, and the custode having little to do in the intervals of the court days, is the more difficult to be found, admittance is somewhat precarious. The entrance, like the entrance to the museum opposite, is through the centre of the portico and through a vestibule into a quadrangle. In the quadrangle are to be seen several specimens of ancient art, of which, beginning on the left hand and going round the four sides in succession, the first is a colossal head of white marble, supposed to be of Domitian. It is placed on a pedestal ornamented on its face with a bass-relief

representing a Roman province, found in the Piazza di Pietra at the end of the seventeenth century, together with the similar pedestal in the vestibule of the museum before referred to. The second object is the sepulchral cippus of the elder Agrippina, wife of Germanicus, whose statue was referred to in the Chamber of Emperors in the museum. The third is a colossal head and hand of bronze, supposed to have belonged to a statue of Commodus. Both are placed on a broken column of porphyry, about 12 feet in height and 10 feet 6 inches in circumference: the column, broken in two pieces, was found close to the Basilica of Constantine on the side towards the Colosseum. Next follow two statues of captive kings in bigio marble and a statue of Rome, the latter placed on a modern pedestal, on which is engrafted the key-stone of the triumphal arch of Trajan, and a figure in bass-relief, supposed to represent a Dacian province, is sculptured upon the key-stone. Immediately in the north-west angle is a group of a lion devouring a horse, found outside the gate of S. Paolo, in the little stream of the Almo, where the priests of Cybele were used once every year to wash their sacred utensils: the Almo falls into the Tiber about half a mile beyond the gate of S. Paolo. The group, said to have been repaired by Michael Angelo, is perhaps generally overrated, and the size of the animals at all events less than nature, by which the effect, in contrast with the surrounding objects, is diminished considerably. Unsheltered in the open quadrangle the white marble is discoloured with black streaks or stains, which, whether proceeding from the waters of the Almo or from exposure, are precisely such as appear on the statues of the angels on the bridge of S. Angelo. As the horse is represented overpowered by the lion and lying on its back, the shoes, the hind ones especially, which appear to be fastened with three nails of a side, without any turn up or calk, may be observed very conveniently. Next to the lion and horse on the northern side of the quadrangle are the two feet of an unknown colossal statue, of which the left foot, from the inside of the heel to the end of the great toe, measures as nearly as possible 6 feet 8 inches, and the circumference of the great toe of the right foot measures 2 feet 11 inches. The last object is a large pedestal bearing on its face an inscription from the subject of which it is sup-

posed to have belonged to a statue of Adrian. In addition to the foregoing statues, &c., there is to be observed engrafted on the wall on the north side of the quadrangle a tablet of marble, on which are engraved four straight lines, graduated according to the principal architectural and commercial measures. Here, the first, the *palmo architettonico*, in length, as nearly as can be ascertained by a common tape line, 8¾ inches, is divided into 12 *oncie;* the second, the *palmo mercantile*, in length 9$\frac{7}{10}$ inches, is divided into 5 *minuti;* the third, the *canna architettonica*, equal to 10 *palmi architettonici;* and the fourth, the *canna mercantile*, equal to 8 *palmi mercantili*. On the south wall of the quadrangle is a similar marble tablet, upon which the prescribed dimensions of various objects and implements used in building, such as bricks, carts, &c., are engraved The vestibule, like the vestibule of the Museum, contains some reliques of ancient art, though fewer in number; of which the principal object, placed at the northern extremity, is an ancient marble statue, said to be the only original statue of Julius Cæsar existing in Rome. At the southern extremity, at the foot of the staircase that leads to the upper apartments, is a marble statue of Augustus, and close to the latter a white marble column, an imitation, by Michael Angelo, of the celebrated Duilian column, erected in the Forum 262 years before the Christian era, in honour of the victory over the Carthaginian fleet by the consul Caius Duilius. Engrafted on the wall above it is a portion of a marble tablet bearing an ancient inscription, supposed to be the fragment of a copy, made during the period of the Empire, of the original inscription on this column, which was discovered near the arch of Septimius Severus. The column, as it here appears, idealized by the great sculptor after the impression on ancient medals, is nevertheless an uncouth stumpy shaft, of which the sides are crowded, rather than ornamented, by the beaks of ships or *rostra*, that very much resemble the cleets which, for the purpose of ascent and descent, are nailed on a signal-post. Also, at the foot of the staircase, engraved upon a large ancient pedestal, is to be observed a curious inscription dedicated to the Emperor Adrian by the vico-magistri of the fourteen *regiones*—an interesting topographical document, containing the names of the streets belonging to five of those ancient divisions.

The pedestal is surmounted by a lion, and the armorial bearings of Sixtus V., in sculpture, are engrafted in the wall above it.

The *Protomotheka*, consisting of a suite of eight rooms, of which the entrance is at the northern extremity of the vestibule, is an establishment originated by Pius VII. as a repository for the busts of illustrious Italian artists, which for two centuries previously it had been the custom to deposit, until the number accumulated to an inconvenient degree, on the cornice of the Pantheon. The eight rooms in question were built accordingly, and so soon as finished the busts existing at the time were removed thither; and, after the death of Pius VII., the charge was transferred by his successor, Leo XII., to the Arcadian Academy, who now hold their meetings there. The whole suite is particularly well lighted and airy, and the busts and Hermes placed to the best advantage, with the name of every individual engraved on the base, whereby the pain and trouble of poring over a catalogue is dispensed with altogether. It were only to be wished that a similar facility were afforded in every other museum. A considerable number of modern busts have been added to the original busts belonging to the Pantheon, which, however, are not to be mistaken for the others; being in consequence of the yellow tinge acquired by continual exposure to the weather through the circular aperture at the top unequivocally distinguishable. The FIRST ROOM of the suite is a sort of ante-room, of which one side is for the most part occupied by a long inscription, containing the regulations of the establishment, painted in large characters on the wall. The purport of these regulations, as expressed in the following articles, is—*First.* That the persons whose memory it is the object of the institution to preserve, be exclusively Italians. *Secondly.* That other busts, in addition to the busts in the Pantheon, be received into the collection. *Thirdly.* That the bust of no individual be placed there during his lifetime. *Fourthly.* That the proposals for the admission of a bust be submitted to the Conservatori, who are to be guided by the opinion of the several academies; and the question, in case of difference, submitted to the arbitration of judges appointed by the Pope. *Fifthly.* That the bust or

Herme be restricted, in form and dimensions, to a model chosen from among those of the Pantheon—namely, that of Leonardo da Vinci for the busts, and that of Galileo for the Hermes; and that the material be white statuary marble. *Sixthly.* That the Conservatori have the care of the collection and the management of the establishment, without, however, being entrusted with the power of altering in the least degree the present regulations. In this, the FIRST ROOM, are preserved the busts, selected from those which formerly stood in the Pantheon, of the following celebrated foreigners and eminent artists, who, being either naturalized Italians or residents for a very long period in Italy, are considered equally entitled under the regulations to a place in the Protomotheka:—Nicholas Poussin, Raphael Mengs, Winckelmann, Angelica Kauffmann, and Joseph Sue, painter and director of the French Academy. In the SECOND ROOM are preserved the busts and Hermes of celebrated painters, sculptors, &c., of the thirteenth, fourteenth, and fifteenth centuries, all contributed at the private expense of Canova:—Brunelleschi, D'Este, Niccolo Pisano, Giotto, Orcagna, Laboureur, B. Giovanni da Fiesole, Donatello, &c. In the THIRD ROOM are preserved the busts and Hermes of artists of the sixteenth century, and in addition to these a very beautiful bust of Pius VII. by Canova, at whose private expense all the objects in the apartment, with the exception of a bust of Raphael, were contributed. Among the collection are to be seen Leonardo da Vinci, Michael Angelo, Palladio, Fr. Bartolomeo, Andrea Mantegna, Luca Signorelli da Cortona, Pietro Perugino, Andrea del Sarto, Marcantonio Raimondi, Antonio Allegri da Correggio, Paolo Veronese, Bramante, Michael Sammicheli da Verona, and Raphael, the latter contributed to the Pantheon by Carlo Maratta. In the FOURTH ROOM are preserved the busts and Hermes of artists of the sixteenth, seventeenth, and eighteenth centuries. Among these are the military architect Francesco Marchi, Annibale Carracci, Giulio Romano, Marco Benefiale, Polidoro da Caravaggio, Sebastiano dal Piombo, Garofalo, Il Ghirlandajo, Giovanni Manni da Udine, Domenico Zampieri, Flaminio Vacca, Pierin del Vaga, Taddeo Zuccari, and the architect Bartolomeo Baronino. In the FIFTH ROOM are the busts and Hermes of sculptors and engravers almost exclusively. Here

are to be seen those of Giovanni Pickler, Rusconi, Pietro Bracci, Pietro Berettini da Cortona, and Piranesi. In the SIXTH ROOM are the busts and Hermes, including several contributed by Canova, of poets, authors, or those eminent persons who have enriched the world by their discoveries. Among these are Metastasio, Dante, Tasso, Trissino da Vicenza, Alfieri, Petrarch, Ariosto, Goldoni, Annibale Caro, the latter by Alessandro d'Este, contributed by the Duchess of Devonshire; Bodoni da Saluzzo, Venuti, Columbus, Aldo Manuzi, Galileo, Muratori, Morgagni, Tiraboschi, Alessandro Verri, Bartoli, and Beccaria. The SEVENTH ROOM is empty, otherwise than that one whole side is occupied by a monument dedicated by Leo XII. to Canova, and sculptured by Giuseppe Fabris: on what grounds placed here, or why it has remained so long a period unappropriated, I am unable to say. Finally, in the EIGHTH ROOM are the busts of the eminent composers of music, among a considerable number of which may be observed those of Cimarosa, Sacchini, Corelli, Paesiello, &c.

On ascending the staircase, which leads in two flights to the first floor of the Palazzo, are to be observed, contained within two niches on the wall of the first flight, statues of the muses Urania and Thalia. Also between the flights, in a small open court that communicates with the landing, engrafted on the walls, are four ancient bass-reliefs, which belonged to the triumphal arch of Marcus Aurelius in the Corso. In the first, Marcus Aurelius is represented offering sacrifice in the temple of Jupiter Capitolinus; in the second, seated in his chariot in a triumphal procession; in the third on horseback, accompanied by the prætor on his right hand, and before him the German soldiers on their knees suing for peace; in the fourth, holding in his hand a globe, the token of Imperial power, presented by a female figure of Rome personified. Upon the second flight, engrafted on the wall on the left-hand side, is a bass-relief found near the church of S. Maria Liberatrice, in the Roman Forum, representing Metius Curtius, the Sabine, who commanded the centre of the army in the battle between Tatius and Romulus, and having been engaged in a personal combat with Romulus, is making his escape on horseback through the lake, called the "*Lacus Curtius*," said to have existed at that period in the Forum, though Dionysius, who

describes Curtius wading through the lake in his armour, makes no mention of a horse.* On the wall opposite is an inscription commemorative of the capture of Milan by Frederic II.

At the top of the staircase is a gallery leading from the angle, close to the stairs, in a northern and western direction, and communicating with the suite of apartments, seven in number, in such a manner that the door of the first apartment being immediately opposite the staircase in the northern branch, the visitor, after passing through the whole suite, comes out in the western branch. Previous, however, to entering the apartments, there are to be observed, in the northern branch of the gallery, two ancient bass-reliefs engrafted on the wall on both sides, one opposite the other, both of which belonged formerly to the arch of Marcus Aurelius in the Corso. The one on the western side represents the apotheosis of the younger Faustina wafted through the clouds by a figure of Fame bearing a trumpet. Below, Marcus Aurelius appears seated in a chair in a pensive attitude. The other, on the eastern side, represents Marcus Aurelius mounted in a pulpit, reading an address to the people from a manuscript, as if he were delivering the funeral oration of Faustina from the *Suggestum* of the rostra in the Forum.

The FIRST CHAMBER of the suite is an oblong of considerable length and exceedingly lofty, of which one of the long sides, the eastern side, faces the piazza. The ceiling is flat and coffered, the panels painted in chiaro oscuro, and the pavement is of ordinary red tiles. At each extremity is a magnificent colossal statue, and another similar one at the western side; in addition to which the walls are covered over the whole surface with fresco painting, by the Cavaliere d'Arpino, exhibiting, in colossal figures and brilliant colours, a series of subjects relating to the early period of the Roman history in the time of the kings, and composing altogether a very splendid panorama. The subjects are, first, the Finding of Romulus and Remus by Faustulus, under the Ficus Ruminalis, at the foot of the Palatine. Second. Romulus, in compliance with the direction of the augurs, marking, by the furrow of a plough drawn by a bull and a cow, the limits of the new city. Third. The Rape of the Sabines. Fourth. Numa Pompilius, attended by the

* Book ii., cap. 42.

Vestal Virgins, offering Sacrifice. Fifth. The Battle of the Romans and the Veientes; and, sixth, the Combat of the Horatii and Curiatii. Contrasted with the above paintings relating to the history of Rome in the days of Paganism, the three statues, as if to express the triumph of Christianity over the heathens, are of Christian pontiffs. That on the southern extremity, elevated on a lofty pedestal, is of Urban VIII., of white marble, and sculptured by Bernini. The figure is seated in the Papal chair, the right hand upraised in the attitude of benediction. The statue on the northern extremity, similar to the other in size and attitude, is of Innocent X., sculptured in bronze by Algardi; and the statue on the western side of the apartment, similar also in size and attitude to the others, is of Leo X., and of white marble. There are also in this apartment, in addition to a bass-relief engrafted on the wall, several marble busts, including one of the Emperor Adrian, and another of Maria Christina, queen of Sweden. The SECOND CHAMBER communicates with the first by a door on the northern extremity. The area is square; the ceiling flat, coffered, and painted in chiaro oscuro; the pavement is composed of artificial Venetian breccia. The walls of this apartment, also, are painted in fresco; and here are to be seen, executed by Laureti, in colossal figures and brilliant colours, four subjects relating to the ancient history of Rome during the Republic, described on the four walls respectively. The subjects are, Mutius Scævola putting his hand in the fire in the tent of Porsenna, Brutus condemning to death his two sons, Horatius Cocles opposing the passage of the Tyrrhenians upon the Pons Sublicius, and the defeat of the Tarquins by Aulus Posthumus, the dictator, at the battle of Regillus. Contrasted with the above scenes of ancient Roman history, there are contained in this chamber the following modern statues of eminent military characters among the Roman aristocracy:—Marcantonio Colonna, who defeated the Turks at Naupactos, Tommaso Rospigliosi, Francesco Aldobrandini, Alessandro Farnese, and Carlo Barberini—all full-length upright marble figures, in military costume. There are also four busts, two of members of noble Roman families, Virginio Cesarini and Luigi Mattei, and two of the Roman emperors Trajan and Septimius Severus; both the latter placed, instead of pedestals, on columns of

verde antico marble, found close on the western side of the Tabularium. There are also to be seen in this apartment some measures of grain, wine, and oil, which were in use in the fourteenth century. The THIRD CHAMBER communicates with the second by a door at the western extremity. The area is square, the ceiling flat, with coffers painted white and blue, and a broad frieze painted in fresco by Daniele da Volterra, representing the triumph of the Consul Marius after his victory over the Cimbri, surrounds the whole apartment. Upon the walls are painted a picture of our Saviour dead, by a Jesuit, P. Piazza, and another of Santa Francesca Romana, by Romanelli. On the western wall is engrafted the lid of an ancient sarcophagus, upon which is sculptured in bass-relief a representation of the half-opened gate of Hades, flanked by allegorical figures of the four Seasons. In this apartment is also to be seen a bronze statue, supposed to be the same belonging to the baths of Agrippa, described by Pliny under the title of "*Puer sese distringens*," now commonly called the Shepherd Marcius—a nude figure of a youth seated with one foot resting on the knee, and extracting a thorn from it. Here also, placed on a column of Porta Santa marble instead of a pedestal, is a bronze bust, supposed to be of Junius Brutus; also a bust of the Emperor Adrian, the latter placed upon a pedestal of breccia di Egitto, among the blotches of which, composed of various substances, are some which exactly resemble red granite; also one or two other busts of ordinary dimensions, and finally, a small triple bust of Diana triformis. But the principal object to be seen here, placed in the middle of the apartment, is the celebrated bronze group of the she wolf suckling Romulus and Remus, found near the church of S. Maria Liberatrice, at the foot of the Palatine, where, according to the account of Dionysius, it was preserved in a small temple close to the *Ficus Ruminalis*, or the fig-tree under which the infants were found by Faustulus. Whether or not it be the identical group placed in the same spot by the curule ædiles Cnæus and Quintus Ogulnius, 295 years before the Christian era, and referred to by Dionysius and Livy as existing in their days; or whether it was another, distinguished by the stroke of a thunderbolt, mentioned by Cicero; or whether Cicero and the above-mentioned ancient writers intended to refer to the

same object—there can be no doubt, without entering at all into the discussions which have arisen on the subject, that the bronze figure of the wolf of the present day is no other than the identical object seen by the eyes of Virgil, and described by his beautifully expressive lines:—

"Geminos huic ubera circum
Ludere pendentes pueros, et lambere matrem
Impavidos: illam tereti cervice reflexam
Mulcere alternos, et corpora fingere linguâ."*

The antiquity of the object is generally acknowledged by connoisseurs, and the style of sculpture considered to be Etruscan, executed by the artists of the Republic, and corresponding with the perfect beauty of the fable represented. For here is exhibited the most extraordinary contrast in nature imaginable between the gaunt figure of the ferocious animal and the tender rounded limbs of the infants, yet reconciled by the maternal solicitude that inclines the monster's lean, pliant neck towards its adopted offspring; while the children, as if endued with supernatural strength owing to Divine origin, almost stand upon their feet, in their efforts to reach the mother's teat. The children, however, are not considered to be original, but of more modern sculpture. There may be observed, close below the off-hock of the wolf, a hole passing through from one side to the other, which is supposed to be the effect of the thunderbolt alluded to by Cicero; and certainly, from the irregular, jagged, and polished edges of the fracture, as if the metal there had been in a state of fusion, affords some presumptive evidence in favour of the conjecture. The FOURTH CHAMBER communicates with the second by a door in the southern side. The area is square, and the ceiling flat, and traversed by plain beams of rafters. Engrafted on the wall above the door is the bust of Mithridates, king of Pontus, in bass-relief; and also, placed upon brackets, is a bust of Minerva, and another of a Bacchante. In this apartment are preserved the "*Fasti Consulares*," commonly called the Fasti Capitolini—ancient marble tablets, on which are engraved the names of the consuls and public officers from the time of Romulus to Augustus, arranged in chronological order. These tablets, of

* 'Æneid,' viii. 631, et seq.

which the greater proportion were discovered in the sixteenth century, and the remainder in the course of more recent excavations near the church of S. Maria Liberatrice in the Forum, the site of the Curia Hostilia and the Comitium, are engrafted on the wall, flanked by two other marble tablets bearing modern inscriptions. Both together, surmounted by a pediment supported by a pair of pilasters—which, resembling the gable elevation of a building, serves as a frame—occupy the whole southern side of the apartment. The series of the Fasti are in good preservation and legible, perfect, it is said, until 143 years before the Christian era, after which period the names of several magistrates are omitted. Of the modern inscriptions, one relates to the victory of Marcantonio Colonna over the Turks, and the other to the victories of Alessandro Farnese in the Low Countries. The FIFTH CHAMBER, called the Hall of Audience, is of small dimensions, square in area; and a broad frieze, painted with a representation of the Olympic games, surrounds the whole apartment. In conformity with the title of the room, it contains a throne and canopy, such as the Roman nobles, representatives of the Italian principalities, erect in their palaces. In this room is to be seen a picture of the Holy Family, attributed to Giulio Romano; also several busts, one of which, of Michael Angelo, said to be his own performance, comprises a head of bronze, with neck and shoulders of black marble. Another, of Appius Claudius, is of rosso antico; and others of Tiberius, Lucius Verus, Medusa by Bernini, and one incognito, are all of black marble. Also in this apartment are a beautiful pair of ancient bronze ducks, found near the Tarpeian Rock; and converted to modern tables, a pair of mosaic tablets, found in Adrian's villa at Tivoli. The SIXTH CHAMBER, called the Camera degli Arazzi, is covered all over the walls with tapestry, manufactured by the scholars of the hospital of S. Michele. The ceiling is flat, with gilded coffers; and a frieze, painted by Annibale Carracci, on the subject of the deeds of Scipio Africanus, surrounds the whole apartment. In this room, placed in the four corners, are to be observed three busts and one Herme of Sappho, Ariadne, Poppæa wife of Nero, and of Socrates. The ceiling of the SEVENTH CHAMBER is flat, with gilded coffers, and the walls are painted in fresco on subjects illustrative of the Punic wars,

by Pietro Perugino. In this room are five statues, supposed, though on doubtful authority, to represent Virgil, Cicero, Cybele, Ceres, and Polyhymnia. From the present apartment, which terminates the suite, we emerge by a door on the southern side into the western branch of the corridor, at the head of the staircase. Here, on the southern side of the corridor, and at a point at right angles with the door of the first chamber, is the entrance to the private chapel of the Conservatori. The area of this chapel is oblong, and the ceiling vaulted, and painted in fresco by scholars of the Carracci, representing the Padre Eterno in the centre. There are also paintings of the four Evangelists upon the angles, by Caravaggio. The altar picture, representing the Madonna, is painted on slate by Nucci. The cornice is supported by white and gilded caryatides, between which are portraits of S. Eustace, S. Cecilia, S. Alexis, and Beata Luigia Albertoni, by Romanelli.

From the extremity of the western branch of the corridor is a communication with the picture gallery, through an open passage across a cortile and two empty apartments, on the walls of which are to be observed a registered list of the Conservatori for a considerable period, and an ancient inscription belonging to the period of the Emperor Commodus. The picture gallery, consisting of two well-lighted apartments, was added to the building about the year 1750 by Benedict XIV. It contains a collection of pictures, more numerous, though inferior to those in the Vatican; open to the public on the same days, Mondays and Thursdays, as the Museum.

I had once an opportunity, in the winter of 1840, of seeing the whole suite of the seven chambers of the Conservatori to the greatest advantage, when brilliantly lighted by night and full of company, on the occasion of a ball held there by the Pope's special authority, for the benefit of the orphans of the poor Roman inhabitants who died three years before of the cholera. On approaching the Capitoline the scene outside was not less striking than the interior of the palace; for as the line of carriages, after proceeding through the dark narrow streets that lead from the Corso, emerged on the Forum and advanced towards the carriage-road on the southern flank of the Tabularium, passing on the way successively the Arch of Septimius Severus, the Temple of Jupiter Tonans, and the

Temple of Fortune, all those celebrated ruins, standing between a brilliant display of light above in the Piazza di Campidoglio and the eye of the spectator in the dark foreground, were seen in different points of view, and under all manner of phases, that produced the most magnificent effect of chiaro oscuro. The columns of former centuries, thus reflecting the light of torches on one side, and casting their black shadows on the other, became new and fresh in appearance, and combined to form for the occasion, though detached and belonging to different buildings, an entrance to the palace of the Conservatori as grand and imposing as if all were planted in the most uniform, harmonious order. The carriage, which arrived in the piazza at the south-western angle, having departed by the north-west angle, according to the prescribed regulations, into the Via di Aracœli, as I passed along the vestibule and staircase there was no visible indication of any particular mark of respect being paid to the august locality, but on the contrary the whole distance between the entrance and the ball-room, otherwise the apartment already described as the first chamber of the Conservatori, was crowded the whole way with servants and attendants of the company, as at any ordinary assembly. Neither did the company within the ball-room, the élite of the Roman inhabitants and foreigners, amounting to no less than 800 people altogether, appear more inclined to be allured from their pleasurable occupation by classical reminiscences than if they had been congregated together in a corporation hall in England, but proceeded on the business of the evening under the most ordinary routine possible, the gentlemen stewards, distinguished, as is usual, by bows of white riband, parading about among the crowd with smiling faces, and the lady patronesses, who prefer an elevated position invariably, seated to their hearts' content above all the rest of the company, on each flank of the statue of Leo X., on the western side of the apartment. Moreover, a numerous band of musicians were accommodated above the statue of Innocent X., at the northern end, on a platform. But neither did the brilliant frescoes on the walls, exhibiting the costume of ancient heroes in singular contrast with a modern well-dressed assembly, nor the three colossal statues of the Popes, whose countenances all appeared as if steadily directed below towards the dancers, and their right hands raised as it were simulta-

neously for the especial purpose of sanctifying the proceedings with their benediction, nor the bass-reliefs, nor the busts, nor even the brazen Wolf of the Capitol, occupy for a single moment the attention of young or old, or diminish, even in the very slightest degree, the lively bearing of the multitude.

From the south-eastern angle of the piazza, between the Senator's Palace and the Museum, a flight of 51 steps ascends to the northern knoll of the Capitoline, leading to the Franciscan convent annexed to the southern extremity of the church of S. Maria d' Aracœli. Here, according to the general opinion of antiquaries for many centuries, stood the ancient Temple of Jupiter Capitolinus, while the arx or citadel occupied the southern knoll. But recently opinions have become divided on the subject, and some of the learned accordingly assign the site of the Temple of Jupiter Capitolinus to the southern knoll, and the arx or citadel to the northern knoll. For my own part, without presuming to decide upon the merits of conflicting authorities, I had rather assume the northern knoll as the site of the temple, were it only for the account given by Dionysius of the levelling and preparation of the ground for the foundation by driving piles and other artificial means adopted by the elder Tarquin, inasmuch as no such measures would probably have been had recourse to on the southern knoll, which is a solid rock of tufa. It may be also reasonably imagined, since there are no accounts of any other edifice erected on the spot in the period intervening between the destruction of the Temple of Jupiter and the building of the church of Aracœli, that the latter has, as it were, inherited the position of the former, whose columns and material have been profusely appropriated in its construction, as appearances, to say nothing of its classical name, testify in an eminent degree.

The Temple of Jupiter Capitolinus was originally built in consequence of a vow made by the elder Tarquin, during a battle with the Sabines, to erect a temple or temples to Jupiter, Juno, and Minerva, in the event of gaining the victory. And accordingly, after the defeat of his enemy, he proceeded to clear the ground upon the Capitoline, previously called the Tarpeian Hill, for that purpose. Being, however, occupied in the construction of the Cloaca Maxima, and in making other

improvements in the neighbourhood of the Forum, nothing farther was done during his reign, nor during the reign of his successor Servius Tullius, who, having undertaken to rebuild the walls of the city, was not less occupied by other pursuits than his predecessor. Tarquinius Superbus, in fulfilment of the vows of his grandfather, began to raise the structure; and in digging the foundation the head of a man, as is related, being found in the earth fresh and bleeding, the name of the hill was changed, in consequence of the miracle, from Tarpeian to Capitoline. Tarquin, however, being banished from Rome, the temple was not completed until the third consulate of the Republic, when it was consecrated by the consul Marcus Horatius, 508 years before the Christian era. Destroyed by fire about four centuries afterwards, it was rebuilt by Sylla and dedicated by Catulus, at which period the new building, according to Dionysius,* who saw it about 60 years after it was erected, was formed precisely on the model of the ancient one, and in its area an oblong about 207½ feet by 192½ feet, the principal façade fronting southward towards the Forum and Colosseum. This façade was ornamented with three rows of columns, and each flank with two rows of columns, and the interior was divided by partition walls into three naves like three separate temples, all comprehended under one pediment and one roof, and each terminating within by an ædicola, containing respectively statues of Jupiter, Juno, and Minerva, that of Jupiter occupying the central ædicola, underneath which, in a crypt below, were preserved the Sibyl's books. Once more burnt in the wars between Vitellius and Vespasian, the building was restored by the latter emperor, and was consumed a third time in the great conflagration that happened in the reign of Titus; and again renewed in all its former splendour by Domitian, who procured the columns of Pentelic marble for the purpose from Athens. Thus it remained without any further accident for nearly three centuries, during the whole of which period the sacred offices, conducted according to the same forms and ceremonies which were established by Numa Pompilius, were administered under the direction of the reigning emperor as supreme pontiff, assisted by 15 pontiffs, 15 augurs, 15 keepers of the Sibylline books, 6 vestal virgins, 7 epulos to prepare

* Book iv. chap. 6.

the Tables of the Gods, a king of the sacrifices, and confraternities of Salians, Lupercals, &c. Finally it was destroyed at the time of the general demolition of the Pagan temples in Rome in the reign of Gratian.

The 51 steps above referred to, leading by two straight flights, and a landing between, to the door of the convent, are bounded on the right-hand side by the wall of the convent garden. Another flight, diverging from the upper one on the left-hand side of the landing, leads to a side-door on the flank of the church of S. Maria d' Aracœli. The landing at the point of convergence, being a broad commodious platform, is regularly resorted to by a crowd of poor people, who, depending on the friars' bounty, make it a place of rendezvous every day for the purpose of being fed, as some hundreds of the poor in Rome are fed continually at the several monastic establishments, and as they were also at the Professed House of Jesuits until the late suppression of the order, at twelve o'clock, their dinner time. The scene altogether might furnish for a painter an excellent subject, illustrative of the costume and social habits of the various classes of Roman beggars, as every man, woman, and child present, among whom not unfrequently may be seen a pilgrim from a distant country, with staff, scrip, and cockle-shell on shoulder, despatch their separate portions of unctuous broth, served with an abundance of greens in a wooden platter, and carried from hand to mouth by the aid of fingers alone, without fork or spoon. The air of light-heartedness manifested on these occasions, exhibits at all events an almost incredible contrast with their ragged habiliments.

On the right-hand side, near the summit of the steps, is a door in the wall leading to the friars' garden, whence from a site considerably elevated is a pleasant view, that comprehends, among several other of the surrounding objects, the Colosseum. Abundance of kitchen vegetables are grown in the garden, and in addition a considerable variety of medicinal herbs, whence draughts and embrocations to be administered to the poor gratis are procured by distillation. While I was there a poor woman, bearing in her arms a sick child in want of a vermifuge, stood anxiously waiting the result of the operations of a Franciscan, who was busy with his alembic.

From the summit of the steps, which point may probably

serve to mark the southern extremity, or very nearly, of the Temple of Jupiter Capitolinus, the convent extends northward in the rear of the eastern flank of the church of Araceeli, and farther still,—comprising some spacious barn-like chambers, from whence another door opens on the flight of 124 steps leading to the northern entrance of the church. These chambers are converted to a manufactory, where the friars, working at hand-looms, weave with their own hands all the coarse brown cloth used for their garments. Immediately within the convent door is a spacious quadrangle, whence the way leads up staircases and along corridors to the library, pleasantly situated on the third story of the building, and considered one of the principal libraries in Rome. It contains 18,000 volumes, and is a long oblong room, of which the long sides lie north and south, with a broad outer balcony that forms an agreeable promenade on both aspects, according to the weather. Above the library, at the northern extremity of the building, is the *Specola* or gazebo, a conspicuous object from all parts of the Corso, of which street, stretching in a direct line below to the Porta del Popolo, it commands a fine bird's-eye prospect from the windows, whence, in spite of the inequality on both sides of the roofs and gables, and the frequent encroachments of the houses on the thoroughfare, the central line through the middle appears directly straight and beautiful, while the people, horses, and carriages resemble so many black dots in the distance. Immediately under the windows may also be observed the covered way leading from the Palazzo di Venezia to the convent, and constructed in 1467, or thereabouts, by Paul II. for his personal security. The continuous line of the structure may be traced by the eye very distinctly the whole distance over the tops of the houses, though in a roofless and dilapidated condition in some places and wanting altogether in others.

From the foot of the 51 steps above referred to, a cordonata, paved altogether with selce and appropriated to foot passengers exclusively, leads from the south-east corner of the piazza southward into the Campo Vaccino, formerly the Roman Forum. The cordonata is bounded on the right-hand side first by the eastern flank of the Senator's Palace, based upon the solid Etruscan masonry of the Tabularium, and afterwards by the railing of the excavation containing the ruins of the Temple of

Concord, the Temple of Jupiter Tonans, the Temple of Fortune, and the Arch of Septimius Severus. On the left-hand side it is bounded by the lofty wall of the friars' garden, which trends eastward to a point about mid-distance, whence a lane diverges into the Via Marforio; and for the remainder of the descent by the flank of the church of S. Giuseppe de' Falegnami, built upon the Mamertine and Tullian dungeons, in which the traitors in the Catiline conspiracy were strangled. This church is very nearly opposite the Temple of Concord, where they had been previously denounced by Cicero, and the dungeons, forming a portion of the church, will be referred to in the second section of this chapter. The Tabularium, so called because the Senatus Consultus, engraved on tablets of bronze, and other "*acta publica*," were preserved there, was built, according to an inscription discovered in the sixteenth century, by Quintus Lutatius Catulus, 79 years before the Christian era. The ruin in its present state comprises the lower portion of the ancient building exclusively, an entire quadrangular basement of Gabine stone, the finest specimen to be seen in Rome of the early Etruscan style adopted by the Republic, of laying enormous squared blocks together without brick or mortar with such extreme precision, that the face of the wall being composed of the sides and ends in alternate courses, a space, notwithstanding the coarseness of the material and the lapse of nearly a couple of thousand years, hardly exceeding the thickness of a hair, appears in the interstices.

From the south-west corner of the piazza, between the Senator's Palace and the Palace of the Conservatori, a flight of 46 steps ascends the southern knoll of the Capitoline, leading to the Tarpeian Rock. These steps, of which the site is probably identical with the Centum Gradus or Scalæ Gemoniæ, by which the criminals were conducted from the Mamertine prison below to the Tarpeian Rock for execution, are bounded by the southern flank of the Palace of the Conservatori on one side, and by small houses belonging to the officials on the other. In the middle is a landing, traversed by a wall, to which is appended a covered portico, and the way to the Tarpeian Rock passes through an open portal in the wall in question. Engrafted on this wall, which lines the scarped bank of the hill, there is to be observed on the left-hand side of the portal a portion of the original frieze of the temple of Antoninus Pius,

of which a description was given in the sixth chapter. It is a fine piece of bass-relief sculpture, ornamented with lions' heads nearly the size of nature. Passing through the portal and ascending the remainder of the steps to the summit of the knoll now distinguished by the modern title "*Monte Caprino*," the point on the Tarpeian Rock from whence it is supposed criminals in former days were precipitated is within a very short distance, enclosed within a private garden. It is a crag of red tufa, of which the perpendicular height is about 50 feet, making its original altitude, allowing 12 or 15 feet for the accumulation of the soil below, from 62 to 65 feet. There is no difficulty in finding the garden in question or the custode, who keeps the key of the enclosure and inhabits a small house adjacent, for a noisy troop of ragged children are continually on the look out, and importunately volunteer their services to conduct visitors to the spot. The presence, moreover, of the official is the more to be relied on, inasmuch as it is his interest to be in the way at all times, in consequence of the disposition that generally prevails among strangers to visit the Tarpeian Rock immediately on their arrival. The principal advantage after all of entering the garden, which, by the way, is a very small one, setting aside the satisfaction of having once stood upon the Tarpeian Rock, is the pleasure of knowing, after having taken the trouble to come to the top of the hill, that a much better view is to be had from the bottom in the Via della Consolazione, which it immediately overhangs. From thence the bluff, ragged points, protruding here and there above the soil, along the steep shelving banks of the knoll, which are concealed from the view of a person in the garden by the walls of enclosures rising one above another, lie thoroughly exposed to the spectator.

In order to go from the Tarpeian Rock to the site of the arx or citadel, upon the opposite brow of the knoll, towards the Via di Aracœli, as there is no direct communication across the summit, it is necessary to descend the 46 steps to the piazza, and thence proceed along the façade and northern flank of the Palace of the Conservatori to the garden of the Palazzo Caffarelli. The latter palace, of which a portion is inhabited by the Prussian Ambassador and the remainder by the proprietor, the Duke of Caffarelli, is close adjoining the other in the rear; and the door of the garden, to which entrance may be

obtained on application to the people on the premises, is between the edifice and the stables. The garden, which, were it only on account of the agreeable, airy situation, is worthy of being visited, is well cultivated and planted with orange trees, of which the boughs were heavily laden with ripening fruit on the day I visited the spot, the 23rd of November. It contained also, among several exotic plants, a large prickly pear-tree, called here "*Fico d' India*," of which I measured the trunk and found it 3 feet 5 inches in girth. And in an ancient sarcophagus, once the cold receptacle of human bones in the sepulchral vault, now filled with rich garden mould, placed in the sunshine and teeming with vegetable life, a crop of flowers were growing luxuriantly. The wall of the garden, on the side towards the Via di Tor de' Specchi, being no more than breast-high, a remarkably convenient view is to be had of the supposed remains of the ancient citadel, situated immediately outside, upon a projection of the tufa rock, similar to that of the Tarpeian Rock, on the other brow towards the Forum. The identity of the ruin, however, is altogether a matter of speculation, which the descriptions of the classic writers have not sufficed to elucidate, notwithstanding the celebrated events recorded of the spot in the ancient Roman history. Neither is there any object or circumstance referred to, particularly with relation to the storming of the fortress by the Gauls, or its actual capture by the Sabine Appius Herdonius, calculated to determine the respective claims of the Citadel and of the Capitol to the southern or to the northern knoll. Even though the circumstantial account given by Dionysius of the latter occurrence states* that Herdonius, with a force of four thousand men, having floated in boats down the Tiber, landed in the night opposite the Capitoline hill, one stadium distant, and the party having entered the city by the Porta Carmentalis, which, according to an edict of the oracle, was continually kept open, took possession of the Capitol and of the citadel successively, the question of the relative position of one and the other knoll still remains in obscurity, for the route by which the assailants directed their steps from the Porta Carmentalis is not particularized.

The remains of the ancient ruin in question, consisting of enormous squared blocks of peperino, laid together in the Etruscan style without cement, form the substructure of the

* Book x. cap. 14.

garden wall, comprehending on one side the foundations of the Palazzo Caffarelli, and extending on the other in an opposite direction towards the Via di Tor de' Specchi. The face of the wall, five or six feet in height, planted flush with the precipitous plane of the tufa rock, forty or fifty feet in height from top to bottom, is seen from hence to especial advantage, inasmuch as the projecting portion of the rock extends almost at a right angle directly in front of the spectator. A good view of it is also to be had from below, by proceeding a few paces from the foot of the Cordonata at the northern entrance of the piazza, along the Via di Tor de' Specchi, whence a small street diverging on the left-hand side, called Via di Rupe Tarpeia, leads close to the foot of the precipice.

The position of the temple of Jupiter Feretrius, on the southern or the northern knoll, is also disputed by antiquaries, and whether or not its claim to be assigned to the southern knoll be equal to that of the citadel, the whole surface of the ground, at all events, with the exception of the portions already referred to, is covered with modern buildings, and no vestiges of any description, either of the temple or of other ancient edifices said to have existed hereabouts, are now remaining. The title Feretrius is derived, it is said, *a ferendis spoliis*, and the building was erected at the close of the war which took place after the rape of the Sabine virgins, for the purpose of the consecration of the spoils taken from the Cæninenses and the Antemnates by Romulus, who having stormed the town of Cænina, killed the king Acron with his own hand. The spoils in question were accordingly deposited in the temple of Jupiter Feretrius with all the formalities of a triumphal procession, the first ceremonial of that description ever celebrated in Rome, headed by Romulus, dressed in a purple robe, and drawn in a chariot by four horses. The temple, nevertheless, was an exceedingly small structure, of which the longest sides, according to the recognised remains existing in the time of Dionysius, were less than fifteen feet.*

Among the other ancient edifices said to have belonged to the southern knoll of the Capitoline, of which nothing more now remains than the shadow of the reminiscence, were the houses of Romulus, of Tatius, and of Manlius, who, on account of his valorous defence of the Capitol against the attack of the Gauls,

* Book x. cap. 14.

was honoured with the title of "Capitolinus," and afterwards, condemned to suffer death for sedition, was hurled from the Tarpeian rock. Also the temple of Juno Moneta, said to have been subsequently built on the site of the house of Manlius, and so called *a monendo*, in consequence of the sound of a voice that issued from the temple of the goddess during an earthquake, directing the priests to sacrifice a pregnant sow, as an expiatory offering. There was also one of the curiæ, called the Calabra Curia, built close adjoining the house of Romulus, and so called *a calando, id est vocando*, because once every month, immediately after the new moon, the people were called together, and, after a sacrifice conducted by the king of the sacrifices, the pontifex minor proclaimed to the multitude the number of intervening days between the calends and the nones, the lucky and unlucky days, *fasti et nefasti*, and the festivals, public games, and sacrifices, to be celebrated. The verb *calo*, from the Greek καλεω, was never used except on the occasion in question, when the number of days, whether five or seven, was promulgated in the following manner:—"Quinque dies te calo Juno Novella," or "Septem dies te calo Juno Novella." Hence the words *calend* and *intercalary*.

I cannot attempt to indicate the precise position and direction of the ancient roads that led to the summit of the Capitoline; though the subject appears of less importance, when it is considered that every approach in question being on the southern side from the Forum, and the whole remainder of the circumference of the hill scarped and fortified, all (generally considered to be three in number) necessarily converged within exceedingly limited space at the bottom; that is to say, as measured by the southern frontage of the Tabularium and the two flanking roads, not exceeding a hundred yards. Of these approaches, according to the ordinary account given by the antiquaries, the first was the *Centum Gradus*, or hundred steps, by which the criminals were conveyed to the Tarpeian rock from the Tullian and Mamertine prisons, as before stated. These steps, commencing on the rear of the dungeons situated on the eastern side of the hill, led, whether in front or in the rear of the Tabularium is not stated, along the site of the forty-six steps already described, directly to the Tarpeian rock on the western side. The next approach was the *Clivus Capitolinus*, which commenced immediately on the north of the

Temple of Fortune, at the point of convergence of two other roads leading towards the hill in different directions, one from the arch of Tiberius, situated about the western termination of the Via della Consolazione, and the other skirting the western flank of the arch of Septimius Severus. From the above-mentioned point of convergence the Clivus Capitolinus led directly across the Intermontium, now the Piazza di Campidoglio, to the temple of Jupiter Capitolinus. The third approach, called the *Clivus Sacer*, or *Clivus Asyli*, especially appropriated to triumphal processions, passed directly through the arch of Septimius Severus, and led in a direction not diverging very considerably from the modern Cordonata or from the line of the Clivus Capitolinus,—also to the temple of Jupiter Capitolinus. Meanwhile the *Via Sacra*, celebrated by Horace in the memorable adventure related in his ninth Satire, may be indicated probably by the position of the triumphal arches, which it may be reasonable to conclude were subsequently built upon it. Those of Constantine and of Titus are still in existence, and also of Septimius Severus, whence the Clivus Sacer diverged to the summit of the Capitoline. Supposing therefore that the Via Sacra inclined to the westward along the north-west side of the Palatine, and passed under the arch of Tiberius, of which the position, at the termination of the Via della Consolazione, or, in other words, the site of the modern church of S. Maria della Consolazione, was above referred to, the straight line being continued, would lead direct to the Ponte Rotto, the ancient Pons Palatinus. So that it was at a point a few paces only beyond the church of S. Maria della Consolazione that Horace had arrived in his promenade, when he observes, in the Satire above referred to, "Ventum erat ad Vestæ." For the Palatine bridge, to which he was evidently going, as appears by the reply to his persecutor,

> "quendam volo visere, non tibi notum;
> Trans Tiberim longe cubat is, prope Cæsaris hortos,"

was immediately in front of the spot in question; and the Temple of Vesta, identical, according to the general opinion of the antiquaries, with the site of the present round church of S. Teodoro, was on his left hand at the foot of the Palatine.

CHAPTER VIII.—SECTION II.

CHURCHES.

S. MARIA D' ARACŒLI.

AT the southern extremity of the Via di Aracœli, 124 steps, diverging on the left-hand side at about half a right angle, from the foot of the cordonata leading to the Piazza di Campidoglio, lead in one broad, straight flight to the church of Aracœli, planted close to the summit of the steps, on a spot generally supposed to be identical with the site of the ancient temple of Jupiter Capitolinus. It is extraordinary, however, considering the celebrity of the ancient edifice, the classical reminiscences attached to the spot, and the magnificence of the modern building, that all traces of the early history of the latter are entirely lost; though the fact, notwithstanding that many similar records have perished, swept away as it were in a chasm common to all during the dark ages, may be partly accounted for by the disinclination on the part of the early ecclesiastics to acknowledge any existing relation between the Christian church and its pagan prototype. The church chronicles are at all events silent on the subject, and nothing further is known of its origin than that it was built at some period during the sixth century, and that the title by which it was first distinguished was S. Maria di Capitolio. Neither has any reason been assigned for the name of Aracœli, or as Nibby expresses himself in his Itinerary, "*Quando, e perchè cominciasse a chiamarsi di Aracœli è ignoto, per non tornare a ripetere certe tradizione troppo volgari.*" The very name, however, "Aracœli," or "Ara Cœli," seems redolent of the fumes of incense arising from Jupiter's Temple, and at the same time may perhaps bear some relation to the celebrated nursery rhymes of bygone days, whether or not included among the *tradizione troppo volgari* of the Italian antiquary I will not venture to determine, beginning

" Tres fratres of Cœli
Went all in a boat to Quereli,
Qui omnes drownderunt
Quia swimaway non potuerunt," &c. &c. &c.

The church of Aracœli, however, at all events, in the year 1252, belonged, so far consistently with the legend referred to in the above doggrel lines, to an abbey of Benedictines, and was then transferred by Innocent IV. to a congregation of Franciscans, by whom the convent attached to the church has been occupied till the present day. The church and convent were restored in 1464 by Cardinal Oliviero Caraffa, and again in 1798 by Pius VI., who put the building in the state it is in at present.

Of all the Roman churches none contain a greater variety of the spoils belonging to ancient buildings than the church of Aracœli, of which fact an indication is apparent even on ascending the 124 steps above referred to, all which, by the way, exceed the ordinary height of steps in the rising, being composed of fragments of sepulchral and other tablets of ancient marble, among which may be observed in several the remains of inscriptions. Midway is the door on the left hand referred to in the description of the convent, leading through a set of chambers appropriated by the friars to the purpose of a manufactory of home-made brown cloth for their garments. On the summit of the steps, enclosed by a low wall or parapet, is a spacious platform, of which the pavement is composed of a collection of material still more various and heterogeneous than the steps, inasmuch as, in addition to the marble fragments of sepulchral tablets and sarcophagi, there are also pieces of granite and rough slabs of peperino. The façade of the church, which, were it not that it is surmounted by a small cross on the apex, might be mistaken for a barn or magazine, is a remarkably plain, broad, and ill-cemented brick gable, an uncouth object in the prospect, that fronts very nearly westward. So rough is the face of the elevation, attributed to the fifteenth century, that it would seem intended to have been covered with stucco, rather than be suffered to remain in its present state: as it is actually a deformity to the neighbourhood, the neglect is the more to be wondered at considering the conspicuous position of the object and the large sums of money expended on the Roman

churches generally. Of three entrances, the jambs and lintel of the middle and principal one, composed of marble wrought with cherubs' heads and wings in bass-relief, fragments of a more ancient building apparently, are loose and disjointed at the angles, as if hastily enclosed in the brickwork, and above are four windows, distributed without the slightest regard to symmetry either in form or position; two especially, circular and Gothic, with quatrefoil between the mullions.

Such being the appearance of the church outside, the surprise and gratification is proportionably greater on seeing the length, breadth, height, and magnificent decorations of the interior, of which the gorgeous ceiling, the unusual number of lateral chapels, and the numerous and grave assortment of ancient reliques that strike upon the view on entering, harmonize in an especial degree with the traditions relating to the building. Hence the powerful influence created by these identical objects on the mind of Gibbon, that here within these very walls, as he paced alone in the nave of the church of Aracœli, listening to the barefooted monks singing vespers, first inspired him with the design of writing his Roman History. The church is constructed in the form of a triple nave, divided by columns, whether belonging originally to the temple of Jupiter Capitolinus or other ancient edifices, of various material, various dimensions, and various forms of capitals. The torus of the greater proportion is plain and the remainder sculptured in bass-relief, and as regards the plinth, which differs considerably in thickness, some are square and others octagon. Of these columns, eleven on each side in number, eighteen are of Egyptian granite; two, namely, a fluted pair second from the entrance, of white Thasian marble; the fourth on the right hand cipollino; and the fourth on the left hand pavonazzetto. One of the granite columns especially, the third on the left-hand side, is evidently a relique of the Palace of the Cæsars, and an object of general interest in consequence of the words "*A cubiculo Augustorum*" that appear engraved on the shaft in deep-cut capital letters, affording the more evident testimony of its original destination by the formation of each letter which is composed of simple lines, plain at the extremities, corresponding with the style adopted in the first and second centuries. Notwithstanding, however, the express terms of

the epigraph, nothing more is known of the column or of its history, and the casualties that caused it to be removed to the present spot are mere matter of conjecture. The spacious ceiling of the middle nave is flat and coffered, and perhaps as fine a specimen of carving and gilding as is to be met with in Rome, such as, from its massive construction altogether, may serve to remind persons who have visited Venice of the ceiling of the principal apartment in the Doge's palace. On both sides, above the arches that support the double range of columns, rises an attic containing a row of windows alternate with as many full-length portraits of a friar in the habits of his order, painted on the wall in fresco or in *tempera*, in an ordinary style of execution individually, though with good effect altogether. All round the church the broad, projecting fillet of the cornice, defended by an iron railing, serves for a gallery. The pavement, divided into rectangular portions by broad stripes of opus Alexandrinum, is, within the compartments, composed of slabs of coarse marble and ancient monumental tablets. At the extremity of the middle nave, and within the magnificently broad and lofty arch that divides it from the transept, are a pair of ambones, the use of which has been long since superseded by a modern pulpit erected upon the fourth or fifth column on the left-hand side, from whence a sermon is occasionally delivered by a friar of the convent. Both ambones are in excellent preservation, formed of marble, and flanked at the aperture by a pair of small spirally-fluted columns, of which one or more of the helices is composed of red, blue, and golden pieces of mosaic. Each aperture is open, and a flight of ten or a dozen marble steps leading to the reading-desk bear sufficient testimony to the assiduity of the early preachers, the mark of whose footsteps is preserved to the present day by singularly deep indentations. On both sides, close to the ambones, there may be observed engrafted on the main arch within the middle nave a circular slab of green porphyry, which, from its form, may bear relation to another circular tablet or disc of mosaic and of marble, evidently a pagan relique, and ornamented in bass-relief on a subject of the heathen mythology, which was removed from its former position in the church of Aracœli to the chamber of the sarcophagus in the museum of the Capitol, as was before

stated in the description of the latter chamber. In addition to the lateral chapels in this church there are also three chapels in the middle nave, which is an unusual position, and not adopted in any other Roman church I know of. As all three are inconsiderable in size and exhibit no remarkable decorations, and as the number of chapels including the high altar amount to no less than twenty-eight altogether, the greatest number of any church in Rome with the exception of S. Peter's, it will be sufficient to observe of them that the FIRST, built against the fourth column on the right-hand side, consists of a plain altar table surmounted by a monumental tablet of marble; the SECOND, built against the fourth column on the left-hand side opposite, is similar to the first; and the THIRD, built on the wall of the main arch close to the left-hand ambo, consists of a plain altar table surmounted by a small pediment supported on a pair of columns painted in imitation of verde antico. There is also to be observed upon the wall of the main arch close to the right-hand ambo, corresponding and similar to the above, a monument, of which the pediment rests on a pair of small columns of breccia rossa.

The ceiling of the side naves is vaulted, and in each nave are nine arched recesses, all of which, in the left-hand nave, contain lateral chapels, and in the right-hand nave eight, the ninth being appropriated to a side-door communicating with the Piazza di Campidoglio. The FIRST CHAPEL, protected by high wooden rails, is remarkably plain in the interior, with the exception that the upper part of the wall above the altar, to which there are neither columns nor pediment belonging, is sheathed with pavonazzetto marble. The SECOND CHAPEL, dedicated to the Madonna, is protected by high wooden rails, similar to those of the first chapel. Within, the walls are plain and whitewashed, without any decoration of marble or otherwise, with the exception of an altar-picture, painted by Niccola da Pesaro. This chapel, however, in common with others in several of the Roman churches, is distinguished by the title of "*Presepio*" or Manger, with reference to the religious ceremonies that take place there at the time of the Nativity at Christmas, and at the Epiphany. These ceremonies, however, are performed in the church of Aracœli with more imposing effect and splendour than at any

of the others, in consequence of the vast crowds of people who attend on each occasion to witness the exposition of the celebrated "*Miracoloso Bambino.*" The chapel accordingly, especially at the season of Christmas, is arranged after the manner of a theatre, where the scene of the Nativity of our Saviour is represented by a group of figures, large as life, and scenery arranged under all the advantages of perspective and brilliant illumination. In the foreground, for example, on the left-hand side, painted in natural colours and dressed in real garments, is a wooden figure of the Holy Virgin kneeling at the side of a cradle or litter, in which the new-born Saviour appears to be reposing on the ground, accompanied, on the right-hand side, by S. Joseph and the Wise Men of the East, represented by similar figures, kneeling in an attitude of adoration. The principal object of the group, that of the infant Saviour, is represented by the *Miracoloso Bambino*, a wooden image said to have been made of a tree that grew on the Mount of Olives, which is continually preserved, with the most devotional attention, in the sacristy of the church, under the care of the Franciscans of the adjoining convent, and on the present occasion appears lying on its back, the feet towards the spectator. The figure, about the size of a child of two years old, the cheeks remarkably full and round, painted red and white, like the cheeks of a doll, wears on its head a gilded crown sparkling with jewels, and is enveloped in swaddling-clothes of scarlet and gold, that, after the Italian fashion, conceal the whole body like the cerements of a mummy. On the side scenes and back scenes the figures of an ox and an ass feeding in a manger are painted, together with a rural prospect, calculated to produce, considering the narrow limits of the chapel, a remarkable effect of space and distance; and above, in the centre, is a personification of the *Padre Eterno* in the midst of clouds and glory, surrounded by a host of angels. Such at all events is the intense interest created among the public by the spectacle, especially at the Christmas festival, that for three, four, or five days, while the Bambino is exhibiting, it is impossible to penetrate the compact mass of people gathered round about, or even catch a glimpse of the object without very considerable exertion; while the gaiety of manner and lively costume of the peasantry, who form two-

thirds of the multitude, impart in no little degree the character of a secular entertainment to the religious ceremony; so much so that the 124 steps leading to the entrance are all day crowded with a moving mass, ascending and descending, of women in white caps and red and yellow bodices, all with step as light and faces as smiling as if going to or coming from a theatre; and here and there, on either side, as well as on the broad platform on the summit, small temporary stalls are erected, where plain and coloured engravings of the Bambino are not only exposed for sale at various prices, but urged upon the public by the vendors with the same steady importunity as play-bills in the neighbourhood of the Opera-house. The superstitious belief in the miraculous qualities of the Bambino is entertained to an extraordinary degree among the Roman inhabitants, nor confined only to the lower classes, but participated almost in an equal degree by the most exalted; even instances occur, and not unfrequently, where the heads of noble houses, influenced by the hope of relief to be obtained through its divine agency, in cases of mortal ailment, make application to the friars of the convent, and by special request cause the figure to be transported to the chamber of a dying member of the family. I chanced to meet the Bambino *in transitu* on one such occasion, on its way to the chamber of the afflicted person, whither it was conveyed in an ordinary hired carriage, covered with a scarlet cloth and resting on the knees of two Franciscan friars, who sat apart in each corner of the vehicle. Once, during the Christmas festival, entering into conversation with a well-dressed and intelligent looking Italian of the middle classes, whom I met among the crowd, and asking him questions on the subject, he assured me in the gravest tone and manner possible, that the miraculous cures performed in Rome by the Bambino were more than he could mention. Innumerable instances, moreover, he added, known to all the community, the fate of the patient was anticipated the moment the Bambino entered the chamber, by a criterion, as far as I understood of my informant, derived from the colour of its cheeks, which, in the event of a favourable termination, remain red, he said, and where death is about to ensue, turn pale invariably.

Another ceremony connected with the exhibition of the Bambino in the Presepio Chapel remains to be mentioned. Every

evening, about the time of the Ave Maria, while the crowd is more dense than ever, little children belonging to the middle classes are brought to the church of Aracœli by their parents, for the purpose of reciting speeches, some in verse and some in prose, affectionate and pathetic addresses to the Bambino, which the little creatures have got by heart expressly for the occasion. Each child is accordingly lifted on a table placed opposite the Presepio Chapel, where, the moment it finds itself on its feet, close to the Bambino, beginning in a loud shrill voice—as it has been taught to do, and addressing itself directly to the image with an extraordinarily graceful, though theatrical gesture, such as Italian children appear naturally to inherit in their infancy, it proceeds without a moment's hesitation to the close of the oration, which lasts about five minutes, and as soon as it is over, another child, whose parents stand ready at a moment to place it on the table in its turn, replaces the speaker as abruptly as the latter was elevated on its pedestal. The last words are in fact hardly out of the first child's mouth before the second begins, and so of a third, fourth, and fifth in succession; and for the space of an hour and a half the children, delivering their addresses to the Bambino continuously, are listened to in silence the most profound, and with most extraordinary attention. The spectacle altogether is indeed most pleasing to witness, for these young children, the little girls especially, from eight to ten years old, so wrought up are their little hearts to a sense of reality by the fervent sentiment of devotion evidently excited by the figures, the light, and the scenery, acquit themselves with a surprising degree of eloquence and pathos. Such an effect it is the system and policy of the Roman Catholic church to produce on the minds of their flock by external objects, though I will not venture to express any opinion upon the serious question whether the practice be in conformity to the true spirit of Christianity or otherwise. The THIRD CHAPEL, dedicated to S. Anthony of Padua, is protected by a low marble balustrade surmounted by iron rails. The pediment of the altar rests on a beautiful pair of Roman Ionic columns of breccia dorata. A great portion of the interior is studded with silver hearts, suspended there as votive offerings to S. Anthony. The ceiling is painted by Nicola da Pesaro, and the lunettes by Muziano and his scholars, on

subjects relating to the life of S. Anthony. The altar-picture of the Transfiguration is by Girolamo di Sermoneta. The FOURTH CHAPEL, dedicated to S. Paul, is protected by a massive balustrade of Carrara marble. The pediment of the altar and its columns are of wood, painted in imitation of marble. The vaulted ceiling is painted by Pomarancio, and the altar-picture by Muziano. The FIFTH CHAPEL is protected by a wooden balustrade. The pediment of the altar, of which the frieze is brocatello, rests on a pair of flat pilasters of inlaid marble. On one side is a monument, of which the principal object is a sarcophagus of white marble wrought in low bass-relief and surmounted by a figure in a supine attitude. The altar-picture of the Ascension is by Muziano, and there are besides other paintings by Nicola da Pesaro. The SIXTH CHAPEL, dedicated to S. Michael, is protected by a very massive balustrade of pavonazzetto. The pediment of the altar rests on a pair of flat pilasters of verde antico. On each side-wall is a similar monument, of which the principal object is a bust of white marble within a niche, surmounted by a small pediment of the same material. The SEVENTH CHAPEL, dedicated to S. Margherita da Cortona, is protected by a balustrade of bigio wrought in bass-relief, with cornice of Carrara. The pediment of the altar rests on a pair of columns of breccia corallina. On each side is a similar monument, of which the principal objects, sculptured in relievo, are a portico and columns, which appear to recede in perspective, with the exception of the first pair of columns, which are represented by a pair of flat pilasters of breccia corallina, flanked by a pair of statues of angels in a seated attitude. The altar-picture is by Pietro Barberi, and two other pictures, representing the conversion and the death of S. Margherita, by Filippo Evangelisti. The EIGHTH CHAPEL, dedicated to the Madonna of Loreto, is protected by a balustrade of breccia di Francia, with cornice of Carrara. The altar is surmounted by an entablature, which rests on a pair of columns of giallo antico. The altar-picture is by Marzio Ganassini, and the walls are painted in fresco by Marzio di Colantonio, but the colours are almost totally obliterated. In the NINTH CHAPEL the pediment of the altar rests on a pair of columns of breccia tracagnina.

Proceeding now to the right-hand side nave, the FIRST CHAPEL, formerly the property of the Bufalino family, is dedicated to S. Bernardino di Sienna. It is protected by a lofty wooden balustrade. The pavement is composed of opus Alexandrinum. Within, there is no marble; but the whole interior is beautifully painted in fresco by Pinturicchio, on subjects relating to the history of S. Bernardino. The SECOND CHAPEL contains no marble. The altar picture is by Marco di Sienna. The walls are painted in fresco by Pomarancio. The THIRD CHAPEL is protected by a balustrade of bigio, with cornice of Carrara. On each side is a similar monument, of which the principal objects are a sarcophagus, a bust in a niche above, and a pediment that surmounts the whole. The altar picture is by Giovanni de Vecchis. The FOURTH CHAPEL, called the Capella di Crocifisso, is protected by a balustrade of Porta Santa, with cornice of Carrara, surmounted by wooden rails. The pediment of the altar rests on a pair of Doric columns of verde antico, with capitals, torus, and plinth gilded. The FIFTH CHAPEL, belonging to the Mattei family, and dedicated to S. Matthew the Apostle, is protected by a lofty wooden balustrade. The altar picture of S. Matthew, and other pictures relating to his history, are by Muziano. The SIXTH CHAPEL is protected by a balustrade of bigio, with cornice of Carrara, surmounted by wooden rails. The altar is formed by a sarcophagus of bigio marble; above which, instead of an altar picture, is a marble group in relievo, by Michele Maille Borgognone, representing S. Pietro d'Alcantara kneeling before a cross which is supported by a choir of angels. On each side wall is a similar monument by the same artist, each consisting of a marble medallion profile portrait, supported by a pair of angels, and flanked by a pair of cherubim. The vaulted ceiling and the angles at the base are painted by a Neapolitan artist, Marcantonio. The SEVENTH CHAPEL is dedicated to S. Diego. The pediment of the altar rests upon a pair of Corinthian columns of rare green porphyry, with gilded capitals. The vaulted ceiling and the lunettes above the cornice are painted in fresco by Avaccino Nucci. The walls are also painted in fresco by Vespasiano Strada, on subjects relating to the miracles of S. Diego. The colours, of the lunettes especially, are almost obliterated. Between the preceding chapel and the next is the

side door before referred to, leading to the Piazza di Campidoglio. The EIGHTH CHAPEL, dedicated to S. Pasquale Baylon, is protected by a balustrade of Porto Venere, with cornice of Carrara, surmounted by iron rails. The pediment of the altar rests on a pair of flat pilasters painted in imitation of marble. The altar picture of S. Pasquale Baylon is by Vincenzo Vittoria Valenziano. There are also pictures on the side walls by Daniele Soites.

At the termination of the naves is a transept, of which the ceiling, similar to the ceiling of the middle nave, is flat, and composed of richly wrought and gilded coffers. The pavement consists for the most part of opus Alexandrinum, including some large circular discs of porphyry, and the remainder monumental tablets. Among the latter is to be observed, at the left-hand or eastern extremity on the south side, close to the door of the sacristy, a tablet bearing the now illegible inscription of Felice de Fredis, who discovered the group of the Laocoon, near the baths of Titus on the Esquiline, in the reign of Julius II. The following is a copy of the inscription, as it stood formerly:—"Felice de Fredis, qui ob proprias virtutes, et repertum Laocoontis, divinum quod in Vaticano cernes fere respirans simulacrum, immortalitatem meruit Anno Domini MDXXVIII."

Within the transept are seven altars, six of which are placed on the circumference, and the seventh, called the Capella Santa, stands isolated; a solitary example of an isolated altar in a transept, with the exception of a high altar. It is situated in the middle of the pavement, near the eastern extremity. Having been destroyed in the year 1798, the arch-confraternity of the Gonfalone rebuilt it in its present form, that of a circular open peripteral temple, of which the octagonal dome, lined with a ceiling of gilded coffers, is supported by eight Corinthian columns of brocatellone, with capitals, torus, and plinth of white marble. Between the dome and the columns is an entablature of white marble, of which the mouldings are extremely delicate. The columns are planted on pedestals that form the eight angles of an octagonal balustrade of Carrara marble, elevated by two very high steps above the pavement. These pedestals are inlaid with brocatello. Within the balustrade, the altar is a square structure, composed of various sorts of

marble; and underneath it is a sarcophagus of porphyry. At the eastern extremity of the transept there is no altar, as is usual at each extremity of every transept; but, instead, there is a monument of corresponding form and dimensions, constructed in the Gothic style. Its principal features are a white marble sarcophagus, wrought in roughly-executed mosaic, and a figure in a supine position lying on the sarcophagus, which is surmounted by an acute-angled pediment or pinnacle in relievo, edged with crotchets, and the tympanum ornamented in trefoil. Beginning the circuit of the transept at the eastern extremity, the left shoulder to the wall, the FIRST CHAPEL, belonging to the family of Cavalieri, is protected by a balustrade of bianco e nero. The pediment of the altar is supported by a pair of columns of the same material. On the left-hand side is a monument of Carrara marble, ornamented in the style of Sansovino in low bass-relief. The altar picture, representing the Madonna, together with S. Gregory and S. Francis, is by Semenza. The SECOND CHAPEL is protected by a marble balustrade, enclosing a small square open area in front. The pediment of the altar rests on a pair of columns of verde antico. The THIRD CHAPEL, dedicated to S. Carlo Borromeo, is protected by a marble balustrade, enclosing a small square open area, as in the preceding instance. The pediment of the altar rests on a pair of columns of verde antico. The FOURTH and FIFTH CHAPELS, dedicated to S. Rosa di Viterbo and S. Francisco Solano, are within the same entrance, a deep-arched recess, protected by a low marble balustrade. The altar of the fourth chapel aforesaid, situated at the extremity, is surmounted by a pediment resting on a pair of flat pilasters of bigio marble. The altar picture of S. Rosa di Viterbo is by an unknown artist. The fifth chapel, constructed by Antonio Gherardi, is situated within another arched recess excavated in the right-hand wall of the principal one, occupying, consequently, a position at right angles to the other. It is protected by a solid balustrade of Carrara marble, inlaid with yellow Sienna, placed close to the altar. The altar picture is by Antonio Gherardi. There are also belonging to both these chapels other pictures, all painted by the same artist, with the exception of a Madonna and four circular medallions by Giuseppe Ghezzi. The SIXTH CHAPEL, occupying the right-hand

or western extremity of the transept, formerly belonged to the Savelli, who during the civil wars occupied the theatre of Marcellus as a fortress, on the site of which a palace, afterwards built by the Massimi, became the property of the Orsini; of which latter family Benedict XIII. being a member, he repaired the present monument of the Savelli in the year 1727, and dedicated it to S. Francesco. The altar is ornamented in the centre with a design, inlaid with marble and alabaster, representing the apotheosis of S. Francesco, and the remainder sheathed with Sicilian jasper and verde antico. The altar picture is by Trevisani. The pediment, of which the mouldings are gilded, is composed of Sicilian jasper, extraordinarily massive, and richly wrought. It is supported on a pair of Corinthian columns, with fluted shafts of gold and verde antico, and capitals, torus, and plinth gilded. On the left-hand side of the preceding chapel is a monument, belonging also to the Savelli, contained within a pair of columns of pavonazzetto, which support an entablature. The whole of the remainder is of white marble. On the right-hand side is another monument of the Savelli, corresponding with the preceding, and contained alike within a pair of pavonazzetto columns, whose entablature, however, is ornamented with mosaic. The principal object is a white marble sarcophagus, ornamented also with mosaic, in small pieces of red, dark blue, and golden, including an emblazonment of armorial bearings in the centre.

The choir is entirely concealed from the transept by the high altar at the entrance, of which the screen extends on each side, with a communication by two portals through the screen into the interior. Within, the ceiling is vaulted and painted in fresco, and, instead of an absis as usual, at the extremity the wall is concave. Somewhere within the choir is a picture of the school of Raphael, representing the Holy Virgin, together with S. John the Baptist and S. Elizabeth, which is supposed to be the Madonna di Foligno of Giulio Romano. There is also another picture of the Marriage of the Holy Virgin, attributed to Bassano, on the left of the high altar. On the left hand also of the high altar, contained within a rectangular recess and altogether of white marble, is the monument of Cardinal Giovanni Battista Savelli, of which the principal object is a sarcophagus wrought in low bass-relief in the style of Sansovino.

The high altar, restored to the condition in which it now is in the year 1590, consists of a massive pedestal sheathed with different sorts of marble, principally Sicilian jasper, interspersed with several small square tablets of porphyry and serpentine of peculiarly fine quality. It is surmounted by four white marble pediments with gilded mouldings, supported by four atlantides bearing gilded festoons of flowers: in the centre on the side next the transept is a marble bass-relief, and on the inner side above the altar is a curious old picture of the Madonna.

S. GIUSEPPE DEI FALEGNAMI.

Leaving the church of Aracœli by the side door in the right-hand side nave, and descending the flight of steps to the Piazza di Campidoglio upon the angle between the Senator's Palace and the Museum, the cordonata, leading thence to the Campo Vaccino, is bounded at the lower part by the western flank of the church above cited, whose southern gable, containing the principal entrance, faces towards the Campo Vaccino. The church is built immediately above the celebrated Tullian and Mamertine dungeons, though nothing further is related of its origin than that it belongs at present to a confraternity of carpenters, one of the numerous confraternities of the different trades that exist in Rome, and hence the title "*dei Falegnami.*"

As the slope of the cordonata along the western flank of the church is considerable, the pavement within is proportionably raised above the level of the ground below, so that the entrance on the gable is on the summit of a lofty, double-branched flight of steps. At the top of the steps, fronted by a balustrade, is a platform to which the branches ascend on each side in opposite directions in a line parallel with the plane of the wall, in such a manner that the space underneath the steps and platform being walled in in front, and an excavation sunk within to the level of the dungeons, the interior is converted to a holy shrine consecrated to the apostles S. Peter and S. Paul, who it is said were confined in the dungeons. Both the apostles, according to the church chronicles, were imprisoned there for the space of nine months, during which period their gaolers, Processus and Martinianus, together with forty-seven other persons, were converted to Christianity and baptized

by S. Peter. It was then that S. Peter, persuaded by his new proselytes to make his escape from prison, had proceeded some distance on the Appian Way, when he encountered the apparition of our Saviour, by whose admonition he was induced to return back to Rome and deliver himself up; and accordingly S. Peter and S. Paul were both executed by order of the Governor of Rome in the absence of Nero, who at that time was in Achaia. Both the apostles being put to death on the same day, the 29th of June, in the 67th year of the Christian era, S. Paul, endowed with the privileges of a Roman citizen, was beheaded three or four miles from Rome on the left bank of the Tiber, whence his body was reclaimed by a Roman matron, S. Lucina, and buried in her cemetery, adjoining the spot of his execution, but S. Peter, treated as a Jew and an alien, and conveyed across the Tiber on the other side of the modern Jews' Ghetto, was crucified near the summit of the Janiculum, on a spot now distinguished by the church of S. Pietro in Montorio, whence his body was afterwards transported to the Vatican.* For the convenience of the numerous religious persons who frequent the shrine there are three entrances, one of which is a double swing door in the front wall, and the other two single swing doors on the sides of the projection, all kept continually open, and above each of the latter is the following inscription in duplicate, "Ingressus carcerum S.S. Apostoli Petri et Pauli." Here the devout people who attend the spot enter at either of the three doors, and after remaining a few minutes within on their knees, retire as silently as they came to make room for others. Within, the ancient wall of the dungeon, forming the substructure of the church, is laid bare by the excavation above referred to, and upon the frieze may be observed an ancient inscription in perfectly legible characters, commemorating the names of the consuls in whose consulate the dungeons were repaired in the 23rd year of the Christian era. The facing of the wall is composed of huge blocks of travertino laid together in the ancient Etruscan style without cement, and a flight of stone steps, though descent is not permitted, lead to the lower level. The excavation is protected by a low wall or balustrade, in front of which the people kneel upon an ordinary plank placed there

* Fleury, 'Histoire Ecclésiastique,' vol. i., page 190—1.

for the purpose, and as they pray, rest their arms upon the balustrade and look over towards the dungeon. Suspended on the walls of the dungeon are one or two pictures of the Madonna and a small figure of our Saviour on the Cross, surrounded by a number of silver hearts as votive offerings; but there is no altar or any sort of decoration, and hardly light enough, by the aid of the one or two feeble lamps belonging to the shrine, to distinguish the above-mentioned objects.

Entrance is to be had to the church of S. Giuseppe Falegnami either by the double-branched steps and the main entrance above the shrine of S. Peter and S. Paul, or by the side door in the western flank of the building. The interior is constructed in the form of a single nave, and the ceiling is lined with very richly-wrought and gilded coffers. The pavement is composed of red tiles. On each side of the church are two lateral chapels, neither contained within an arched recess, but simply comprising an altar surmounted by a pediment constructed in the broken form, and containing in the open space a cippus or monumental pedestal. All four pediments are supported each on a pair of columns painted in alternate stripes of gold and verde antico in imitation of fluting. The altar picture belonging to the second chapel on the left-hand side, representing the Nativity of our Saviour, is remarkable as being the first work of Carlo Maratta exhibited to the public.

There is no transept, but the choir is contained within the absis at the extremity of the nave, and protected by a balustrade of bigio marble with cornice of Carrara. The high altar, within the absis, is surmounted by a massive pediment in the broken form supported on four Corinthian columns of bigio, and flanked by a pair of large gilded statues of angels placed in a kneeling position for the purpose of bearing candles.

Immediately within the door of the side entrance on the western flank from the cordonata is a descent by twenty-eight steps to the Tullian and Mamertine dungeons, neither of which, though now forming the crypt of the church, as above stated, have undergone even to the present time any material alteration since the days of the Roman Republic. These dungeons were constructed, the Mamertine by Ancus Martius, whence the title, a corruption from *Martius*, "*Mamertine*," and the

Tullian by Servius Tullius, called *Tullian* accordingly, though it is supposed possible that both owe their origin to Ancus Martius, and were enlarged by Servius Tullius by the addition of other cells not now in existence. A graphic and horrible description of the *Tullian* dungeon is given by Sallust* in the recital of the incarceration and strangling of Lentulus, Cethegus, Statilius, Gabinius, and Cœparius, conspirators in Catiline's treason; though, according to the expression of the writer, the cell referred to may be taken for either one or the other of the dungeons now in existence. Livy also, speaking of the imprisonment and strangling of Quintus Pleminius, refers particularly to the *Tullian* dungeon,† and also in another place‡ calls the place of execution of Pleminius the *lower dungeon*, though in neither of the passages does he identify the *Tullian* with the *lower dungeon*. Nor does Terentius Varro,§ who merely cites the spot topographically, assert any farther than that the subterraneous portion of the prison was called the *Tullian*, after Servius Tullius, its constructor. So that after all it may be questioned, since with reference to the slant of the Capitoline both the present dungeons are subterraneous, which of the two is really the cell alluded to as the Tullian by the above-named ancient writers.

On descending the flight of steps above referred to, which, were it not for the taper carried by the sacristan, are involved in total darkness, there is to be observed near the top, upon the wall on the right-hand side, protected by a square iron grating, a tablet of marble, containing an inscription in Italian, which states, with reference to a small excavation or indenture of the stone adjoining, that it was so indented by the head of S. Peter, whom the gaoler, when conducting him below to the dungeon, having rudely pushed against the wall, the stone miraculously yielded to the blow, and retains the impression of S. Peter's head to the present day. The dimensions of the so-called Mamertine or upper dungeon, of which the area is oblong, are said to be 27 ancient Roman feet by 20, and in height 16 feet. The walls are constructed of large blocks of peperino, 9½ feet long by 2½ feet square, laid together in the

* 'De Conjuratione Catilinâ,' cap. 55.

† Lib. 24, cap. 22. ‡ Lib. 34, cap. 44.

§ 'De Linguâ Latinâ,' lib. 4, near the conclusion.

ancient Etruscan style without cement. The ceiling is not a curved vault, but a description of vault formed by the huge stones above-mentioned, which towards the summit overlap each other, and converge by a series of horizontal planes in the centre. In the centre is a round aperture, through which criminals in ancient days were lowered into the interior, the entrance at the bottom of the steps having been apparently broken in modern times through the wall of the dungeon on purpose. From the Mamertine another flight of steps descends into the lower, and so-called Tullian dungeon, of which I will not venture to state the form, generally described as a half-ellipsis, in length 21 feet, in breadth 9 feet, and in height 7 feet. The walls, however, and vaulting are constructed similarly to the upper chamber, with a circular aperture like the other in the centre of the ceiling for the purpose of lowering criminals. Here also a modern entrance at the foot of the steps has been broken through the masonry. In this lower chamber there is an ancient Christian well, such as the well before described in the crypt of the church of S. Maria in Via Lata, abundantly supplied even to the present day with pure, clear water, and said to be the well where S. Peter baptized his gaolers Processus and Martinianus. A fragment of a granite column planted on the ground, secured by an iron grating, and said to be the remains of a column to which S. Peter was bound during his imprisonment, is also an object of interest in this lower dungeon.

CHAPTER IX.

THE PALATINE.

THE Palatine Hill, comprising the earliest limits of the city, preserves to the present day, distinctly marked by its lofty banks, the quadrangular figure described to have been originally traced by Romulus, and distinguished afterwards, according to the early writers, by the title of "*Roma quadrata.*" Such is its position south of the Corso, that if the line of the Corso were produced from north to south over the north-eastern knoll of the Capitoline, it would strike the Palatine a little to the west of its northern angle; from which latter point the Tabularium at the foot of the Capitoline is about 300 yards distant. The quadrangular figure, however, is not a square precisely, but approaches nearer to a rhomboid, of which the southern angle being considerably more acute than the northern angle, and the sides of unequal lengths accordingly, the form may be assimilated to that of a boy's paper kite pretty nearly. Its highest elevation above the level of the sea is stated to be 52 French metres, though the height of the highest part above the level of the plain is as many feet at the utmost. The circumference, estimated at an Italian mile and a quarter, the Italian mile being to the English mile as 69½ to 60, is probably overrated; for the time required to perform the whole distance, according to an actual experiment I made by walking steadily round at the rate of three miles an hour as near as may be, though the road considerably exceeds the hill's periphery, is twenty-three minutes exactly. The Palatine lies as it were surrounded by the other six hills, the Capitoline, the Quirinale, the Viminale, the Esquiline, the Cœlian, and the Aventine; and as it was the chosen residence of kings and celebrated personages from the time of Romulus to Nero, every yard of its periphery is a solid scarped wall of ancient brickwork, comprising a continuous mass, belonging to various buildings of various periods, of which the accounts, owing to the extra-

ordinary multitude crowded within a proportionably limited space, are extremely vague and uncertain.

With the exception of the monks of a small convent, a vignerole who superintends the principal enclosure, the custode of an uninhabited casino, and a few labourers, the hill is otherwise uninhabited, and the whole surface of the ground laid down in gardens and vineyards, which, as far as the general public are concerned, are for the most part inaccessible: visitors, therefore, desirous of exploring the territory, are obliged to content themselves with admittance to three separate portions, distinguished respectively by the titles of *Orti Farnesiani, Palazzo de' Cesari,* and *Vigna Palatina,* the latter better known by the title belonging to it after the name of its proprietor, "*Mr. Mills's Villa.*"

The Orti Farnesiani, or Farnese gardens, are situated on the north-east side of the Palatine, about the middle, where the modern entrance erected by Pope Farnese overlooks the Campo Vaccino. This entrance, now blocked up and in a state of dilapidation, was constructed after the designs of the architect Vignola, in an irregular style of architecture, but with a frontage of considerable pretensions, consisting of a wall about 200 yards in length, though not sufficiently lofty to conceal other picturesque and interesting objects, with which the modern ruin appears in the most disadvantageous contrast possible. At the upper part of the wall, which nevertheless exceeds in height the level of the ground above, is a row of square apertures, intended to serve the purpose of windows of a terrace, at each extremity of which is a small summer-house or gazebo. The portal in the centre comprises two orders of architecture upon a rusticated basement, and contains two arched apertures, of which the lower is flanked by a pair of disjointed columns of travertino, and the upper, on the level with the gardens, and with a balcony in front, by a pair of caryatides that support a pediment, within whose tympanum is an emblazonment of the Farnese arms surmounted by the following epigraph, engraved in large characters, "Horti Palatini Farnesiorum."

The entrance to the Farnese gardens is by a road or lane called the Via di Polvereira, that, bounded on both sides by lofty massive walls of ancient brickwork, diverges at right

angles from a point between the arch of Titus and the southern extremity of the wall, and served probably in early times as an approach to the palace of the Cæsars. Proceeding a little distance along this lane, which rises by a gentle acclivity, there appears on the right-hand side the large wooden gate of the enclosure, to which, provided the vignerole or labourers are within hearing of the bell, there is no other difficulty to gain admittance. The tract of ground within, from a point in the Via di Polvereira a little above the entrance, to the south-west side of the hill, comprising both the northern and western angles of the Palatine, is subdivided into vineyards, and belongs, together with other of the Farnese property consisting of the Farnese and Farnesina palaces, &c., to the king of Naples. The soil, however, is as barren as can well be imagined, nothing more than crumbled fragments of ancient edifices, composing altogether a pulverized mass, where brick bears to the earth perhaps the larger proportion, and whence one would think, though artichokes and other garden vegetables are raised, that no plant of less hardy nature than the vine could extract nourishment. At all events one may wonder, why, after the example afforded by the Cæsars, a spot so agreeable and elevated was not selected in preference for building-ground. The experiment of Paul III., however, has certainly proved a failure, as appears not only by the portion of the Casino facing towards the Forum, but by the other ruins of the same edifice within the enclosure, to which, not more than sixty or seventy yards removed from the Farnese portal in the Campo Vaccino, a straight path leads directly from the entrance in the Via di Polvereira. Here nothing remains of the dwelling-house but its roofless walls, including the partitions of several chambers, lined with very ordinary fresco painting, that altogether present to the view a miserable picture of abandonment, void even of the dignity attached to the character of almost every ruin by the contrast with the magnificent fragments of ancient brick-work adjoining. And no doubt before the hand of time creates any visible impression on these noble masses, the very last remnant of the pontiff's ephemeral structure will have entirely vanished. The site of the Casino may possibly be on a point called the Velia, described by the ancient writers as overlooking the Forum, but of which the precise position, though desirable to deter-

mine, is not clearly laid down by the ancient writers. The site of the house or palace of Tullus Hostilius was on the Velia, and afterwards, in the time of the Republic, the Velia was the spot chosen by the consul Publius Valerius Poplicola to build his house upon, when the Roman people took offence in consequence, thinking him ambitious of royalty: whereupon Poplicola, as it is related of him, forthwith abandoned the intended edifice, and commenced another at the bottom of the declivity, in order, as he said, that the people might pelt him from the top with stones if he gave them reason to do so.

Proceeding a little distance from the wooden gate of the enclosure, in a direction towards the western angle of the hill, there are to be observed some ruins, supposed to belong to the Temple of Apollo and the baths of Livia, both built by Augustus, the former after the battle of Actium. The house of Cneius Octavius, father of the emperor, where Augustus was born, was within the tenth region, called "*Palatium*," on a spot not far distant, distinguished by the title "*Ad Capita Bubula*;" and here, on the site of the present ruins, Augustus is supposed to have built a palace after he became emperor, which building was enlarged by Tiberius, again by Caligula, and afterwards extended by Nero, not only over a large portion of the Palatine, but even to the Cœlian and Esquiline. The Temple of Apollo, however, with a magnificent library annexed, belonged to the portion erected by Augustus. In front of the temple was a portico supported on columns of giallo antico, and a bronze statue of Apollo, fifty Roman feet in height, was contained in the library. There are, however, no recognisable remains existing either of the temple or of the library, otherwise than a ruin of the baths of Livia above mentioned, supposed to have formed part of the substructure of the former. This ruin, discovered only a few years ago, consists of two small subterraneous chambers, ten or twelve feet square, to which there is a descent by twenty-seven very steep steps. The chambers are divided from each other by a partition wall in the middle of which is an open portal, and the vaulted ceilings of both are lined with coffers, or panels, painted with light elegant figures in fresco, surrounded by painted and gilded borders, and each containing in the centre a circular ornament resembling a gilded medallion, three or four inches

in diameter, such as the names of the manufacturers of the ancient Roman bricks were occasionally impressed upon. Similar specimens of such medallions may be seen in the Vatican, in one of the small chambers in the southern gallery near the Appartamento Borgia. A very imperfect view, however, is had of the ceiling, for the custode is provided with no other light than a flexible wax taper of the smallest description twisted round the end of a reed, which, elevated towards the various parts to be looked at in succession, throws a feeble illumination that radiates but a few inches from its dim flickering flame. The walls of the chambers, of bare bricks, are in very excellent preservation, and the partition wall especially, which is of extraordinary thickness, out of all proportion apparently to the size of the chambers, presents a most beautiful face, and actually seems quite fresh and new. The lintel of the portal is formed of large flat bricks or tiles, twenty-three by eleven inches, and an inch and a half thick, such as the Romans used commonly in their arches, laid together, their edges on the plane of the surface, so as to answer the purpose of a solid transom, by placing one perpendicular in the middle, and slanting the others gradually towards the extremities, instead of, as is commonly done in stone work, diverging from the perpendicular at the extremities to a bevilled key-stone in the middle. Between the above chambers and the Farnese casino there are also to be seen the remains of brick walls that have the appearance of belonging to the same baths of Livia, comprising large irregularly shaped masses, some fourteen or fifteen feet in height, in the inner angles of which a considerable portion of the terra cotta pipes for the conveyance of water are still adhering to the masonry.

From the present spot there is no fence or impediment of any sort to the north-western side of the hill, whither the palace of Augustus was extended by Tiberius and Caligula, as before stated. There, at a point a little below the northern angle, the church of S. Teodoro below being a little on the right hand, are to be seen some ruins, supposed to be the remains of the palace of Caligula. Hither also, or hereabouts, the bridge constructed by Caligula for the purpose of connecting the Capitoline with the Palatine, and which will be more particularly referred to in the tenth chapter, is supposed to

have extended. The latter structure, however, was destroyed by Caligula's successor, Claudius, and there are now no vestiges remaining. The ruins of the palace consist of a cluster of naked brick walls, situated immediately on the verge of the precipice, comprising a series of several chambers, of which the vaulted ceilings of some are still entire, but the greater proportion have been destroyed. They compose a considerable pile of buildings altogether, though small individually, communicating with one another by portals placed upon a straight line in such a manner that the ceilings of the whole suite form one continuous vault divided by partitions. The vaulting is constructed not of regular courses of bricks, but of rubble.

Between the above-mentioned ruins and the northern angle of the Palatine, the ancient wall that lines the scarped side of the hill is pierced with several low brick vaulted passages, whether drains, headways, or what they may be, I am not able to say, which penetrate the bank in many places, and are situated, with regard to a person standing above, like the nests of birds on a cliff, to which there is no possibility of approach without a rope or a ladder. From below, however, these objects are to be observed more conveniently. The house or palace of Numa Pompilius is supposed to have stood upon the verge of the hill, a little to the westward of the church of S. Teodoro, and a little farther still towards the westward the palace of Tarquinius Priscus. However, along the whole distance to the western angle, the scarped banks are uniformly lined with the same description of perpendicular wall, though the condition is considerably more dilapidated than towards the northern angle, and for the most part shattered into large coherent masses, some of which, overtopping the summit, are buried in the earth, while others, covered with shrubs and mural plants that sprout from the fissures, protrude from the ground abundantly, and form all the way a beautiful shrubbery. On a spot about mid-distance, between the northern and western angles, which I never happened to discover, there is, or was, a collection of reliques belonging to the Temple of Apollo, or library of Augustus, which having been discovered in 1726, were placed by the Arcadian Society where they were in the habit of holding their meetings. The objects in

question are said to consist of portions of friezes, cornices, Ionic capitals, &c., all of Carrara marble; the friezes ornamented with griffins, in allusion to Apollo; and with reference to the victory of Actium, with tridents and dolphins. Here, that is mid-distance between the angles of the hill, the perpendicular wall that lines the bank is broken to such a degree that large fragments have become detached, and lying heaped upon the ground below in the Via di S. Teodoro, form a convenient ascent, as it were, by stepping-stones from crag to crag, to an horizontal plane, about twelve feet from the ground, that has the appearance of a terrace, being in point of fact the pavement of an ancient chamber composed of mosaic in pieces an inch square, all of the same material, rough travertino. Access may be easily obtained to the terrace from below, through a narrow slip of ground, occupied by the proprietor of a public house and tea-garden, and inclosed in front by a wooden fence, above the door of which the words "*Spaccio di vino, e cuccina*" are painted on a board. The house within, built close to the edge of the scarped side of the hill, comprises on the ground story a common wine shop, above which, extending like wings to the right and left, is a covered balcony, where customers may sit and enjoy themselves, quaffing their wine in the midst of the imperial ruins, and in full view of the Temple of Vesta and the Tiber. Hence, the way above along the summit of the Palatine proceeds without interruption across the western angle, over ground covered like the preceding with fragments of ancient brick-work, more or less buried, the prominent portions invariably covered with verdure, as far as the south-west side, which is divided from the Aventine by the Via de' Cerchi, once the Campus Martius.

In order to go to the Vigna Palatina, or Mr. Mills's villa, it is necessary, after leaving the entrance of the Orti Farnesiani, to advance farther up the Via di Polvereira, which, as at the beginning, is also towards its upper extremity bounded on both sides by lofty ancient brick walls; after proceeding a short distance the way suddenly inclines at a right angle to the left, or southward, towards the convent and little church of S. Buonaventura, where the road terminates by a *cul de sac*. Here, on the right-hand side immediately before arriving at the church and convent is the entrance of the Vigna Palatina.

The Vigna Palatina was originally converted to a domain by the Mattei family, and after passing through the hands of one or two other proprietors, purchased in the year 1818 by the English gentleman before referred to, Mr. Mills, who is generally distinguished among the Roman Ciceroni by the title of Signor Carlo Mills, or Signor Carlo. The enclosure comprises a narrow, oblong slip of ground, of which the entrance is upon one of its short sides; its long sides are parallel to the north-west and south-east sides of the Palatine, and its other short side is coincident with the south-west side of the Palatine. Although the spot is eminently adapted for an agreeable place of summer residence, the air, notwithstanding the high, dry, and airy position, is supposed to be impregnated by malaria, and the casino is consequently uninhabited by the proprietor, and left, together with the gardens, under charge of a custode. The fact, however, is somewhat contradicted by the testimony of the latter personage, who informed me that he had inhabited his small lodge close within the portal for twelve years, without either himself or any of his family catching the infection; a proof, it would seem, of the beneficial effects in the way of counteracting the distemper of a small dwelling-house well stocked with people, as experience in the most densely populated parts of the city invariably testifies. A general admittance to the grounds is granted to the public every Friday, but a special order from the proprietor is indispensable to enter the casino, the latter being situated about the middle of the enclosure, the whole of which is laid down in shrubbery, gravel walks, and flower beds, altogether in the style of an English garden, with the exception of one or two walks shaded by trellises from the extreme heat of the sun in summer, after the fashion of the warmer climates. In conformity also with the taste of the country, there may be remarked, planted on pedestals at the angles, several terra cotta vases, manufactured in Naples, of beautifully red material, and exquisite classical form, that of an oblate spheroid, fluted on the exterior, with three rings in lions' mouths for handles, and resting on three lions' claws. The geraniums, which on the day I happened to visit the spot, very early in the spring, were in a remarkably flourishing condition, in the open air, had been there, as the gardener informed me, all the winter. The mansion,

on a very limited scale as regards dimensions, is only remarkable on account of its portico, which is supported on four columns of grey granite, and painted in fresco by Raphael, who has described upon the vaulted ceiling the heathen gods and goddesses among the signs of the zodiac, and upon the walls, Venus surrounded by her nymphs. In addition to the natural beauty of the situation, the classical reminiscences attached to the surrounding objects compose the principal attraction of the villa. For example, on the north-west side of the inclosure, the ruins of the Palatine library above referred to lie in full view; and on the south-east side also there are several ruined walls belonging to the imperial palace, of which the principal remains are in that quarter, comprising especially a large fragment of an absis, supposed to have belonged to the baths, and to form a portion of an arena appropriated to gymnastic exercises. The palace of the Cæsars, moreover, including a portico and garden called the garden of Adonis, extended over the very ground the casino stands upon, which has become elevated in the course of time considerably above the original level. Particularly on the south-western side, upon the verge of the hill above the Via de' Cerchi, three large chambers in good preservation were discovered in the year 1777, and may be seen by others, though I was not so fortunate as to be able to find them. At the extremity of the garden overhanging the precipice of the south-west side of the Palatine, which, similar to the other sides, is lined with a wall of ancient brickwork, whose face is torn by fissures more profound than the others, forming picturesque crags of unusual size, is a remarkable spot, to be recognised at a distance by several thriving young cypresses, planted on the extreme verge in a row, immediately above the Via de' Cerchi. Hence the form of the ancient Circus Maximus may be clearly traced by the modern Via de' Cerchi and the parallel slip of ground beyond that divide the Palatine from the Aventine; and at the same time the extensive ruins of the palace of the Cæsars, next about to be visited, in the adjoining inclosure, near the southern angle, are seen to the greatest advantage; and also at a greater distance in the same direction the huge and lofty square pile of ancient brick walls,—the baths of Caracalla. Moreover, the gently sloping banks of the Aventine are directly opposite,

and, afar off, the basilica of S. Paolo fuori le Mura, situated on the winding bank of the Tiber, appears within the scope of the horizon.

The church and convent of S. Buonaventura is at the extremity of the lane, close to the entrance of Mr. Mills's villa. The church, which is an exceedingly small one, and recently restored at the private expense of the Prince Torlonia, is constructed with a single nave and a vaulted ceiling, and contains some pictures by modern artists, and also belonging to the high altar a pair of scagliola columns, in imitation of giallo antico, the only instance that I know of (though sheathed columns, "*impelliciate*," as it is called, are very common) of a scagliola column to be met with in the Roman churches. On the western flank of the church, whose gable faces down the lane, or opposite the line of approach, is the convent; and in the rear of the latter a pleasant garden, overlooking the Cœlian hill, opposite; and, on the left-hand side below, the Colosseum. Between the convent and the villa, close to the door of the convent, is the wooden gate of a private enclosure, extending by a gradual slope over an uneven surface to the Via di S. Gregorio, which road or street divides the Palatine from the Cœlian. The enclosure, however, for the most part inaccessible to strangers, who can obtain admittance only when the gate happens to be left open for agricultural purposes, consists of a tract of ground abounding in pits, precipices, scarped banks lined with ruined walls, huge masses of masonry, some protruding through the earth, while the form only of others, covered and concealed by turf and verdure, is to be recognised, that form altogether a copious assortment of imperial ruins, and especially of the Golden House of Nero, which extended in this direction.

The entrance to the third portion of the Palatine, the Palazzo de' Cesari, is from the Via de' Cerchi, underneath the elevated spot in the Vigna Palatina, distinguished by the cypresses as above described, but a little nearer the southern angle. There are in fact two entrances within a few yards of each other; the first close on the southern side of the small chapel dedicated to the Madonna de' Cerchi, through an enclosure fenced with heavy wooden gates that has the appearance of a farm-yard, and extends to the scarped bank, here lined with hay maga-

zines, buildings which, originally ancient, such as were before referred to in the Via de S. Teodoro, have since been covered by a modern roof, and converted to the above-named purpose. After passing through the enclosure, the way to the ruins now about to be visited leads by a gentle acclivity through a private garden. The second entrance, immediately beyond, or south of the other, leads through the house of the proprietor of the enclosure, which composes one of a small row, built close to the bank. Here strangers are at any time admitted, without any other formality than ringing a bell below; on which signal, though nobody appears to open the door, the lower rooms being uninhabited, the latch is immediately loosed by a string pulled by people in the upper story, and the visitor, having ascended a steep and dark staircase without attendance, finds himself suddenly in a sort of wash-house, among a number of women engaged in various domestic occupations. Thence, attended by one of them as cicerone, he steps forth at once into the garden above-mentioned, which lies upon an acclivity, and at the extremity communicates by a steep and rugged ascent with the particular spot of ground which, containing the most considerable of all the imperial ruins, has been rendered still more celebrated by being referred to by Byron in 'Childe Harold's Pilgrimage.' The ascent, among masses of brick-work, and heaps of dislodged earth lying scattered from the bottom to the top in great profusion, by which one is compelled to scramble rather than walk to the summit, is partly by an irregular flight of steps, and partly by fragments of the palace of the Cæsars placed to serve as stepping-stones. On the upper level, the ruins in question, distributed over several acres of uncultivated ground, which, though surrounded by vineyards and gardens, appears isolated and lonely, and calculated to create, on a mind disposed to meditation, a profound impression of solitude, are, particularly those belonging to the portion of the imperial edifice inhabited at the beginning of the seventh century by the eastern Emperor Heraclius, the last of its occupants. Here are to be seen the remains of magnificent brick-walls, some levelled to the height of the first story, and others rising to a higher elevation, which appear all to have been raised upon arches, now buried for the most part nearly as high as the crown, though some, from within which the earth

has been purposely removed, may, at the cost of a little crawling and stooping, be inspected satisfactorily. Above the arches there are several ground-floor chambers, of which the vaulted and coffered ceilings are in good preservation; and the walls of all are of astonishing strength and solidity, not only fit at the present moment to build a house upon, but unquestionably likely to endure for centuries longer than any house that might be built of ordinary modern construction. The tract of ground over which the ruins are scattered promiscuously in a manner that indicates a splendidly extensive ground plan comprises a considerable portion of the south-western and south-eastern sides of the Palatine, including the southern angle, and is as retired from the busy world of Rome as a rural common, where a couple of hours in a sunshiny day may be passed most agreeably. The picturesque variety, moreover, is as beautiful as can be imagined, for as the stupendous walls rear their craggy summits above ground loftily, the entire surface below, composed of large irregular masses that have disappeared at different periods, has become covered with soil and verdure, till the once level plain is a series of hillocks and hollows that resemble the capricious disposition of Nature in her mountain scenery. Here and there fragments of brickwork protruding above the surface in uncouth shapes, and like natural rocks in appearance, compose an admirable study for a painter in the infinite variety of beautiful vignettes presented to the eye, of which the effect is heightened by the abundance of mural plants and shrubs that take root in the brickwork, particularly the laurustinus, of which, when I visited the spot on an early day in March, there was an abundant quantity, in full blossom, and as healthy and thriving as if under careful cultivation. Surrounded by such charming scenery, one may wander among verdant knolls and dells as it were in an unknown region, where Nature surpasses artificial taste in the arrangement of her shrubbery, and with a degree of interest as if threading the mazes of a labyrinth, encountering occasionally the flat quadrangular area of an ancient chamber, which, though completely overgrown with turf, is still distinctly traceable.

There is, however, to be observed, situated precisely on the southern angle of the Palatine, one flat area of the above description, on a considerably larger scale, and of an infinitely

more distinguished character than all the rest. It is the remains of the Septizonium, built by Septimius Severus for the purpose of an entrance to the imperial palace from this quarter. The term Septizonium, supposed by some to relate to the number of ranges of columns, has never been clearly accounted for, though it is sufficiently well known that the structure consisted principally of three porticos, one above another, all three supported by columns of fine marble. The Septizonium was, at all events, the celebrated stronghold which on the invasion of Henry IV. in the eleventh century was defended by the nephew of Gregory VII. Afterwards it fell into the hands of the monks of the adjoining convent of S. Gregorio on the Cœlian, who ceded it in the year 1145 to the Frangipani, who occupied it again as a fortress. Some of the columns remained standing till the end of the sixteenth century, and were then removed about the year 1598 by Sixtus V. to the Vatican. The area in question has the appearance of the flat roof of a house, which, planted on ground that drops on three sides precipitously, projects like the bastion of a fortification. The access being by a gentle acclivity from the rear, and the surface covered with light green grass of the most delicate texture, such as grows especially within the secluded enclosure of an ancient castle, the spot has all the advantages of a terrace lined on its scarped sides with brick walls, and agreeable to walk upon. Hence a fine view is to be had of the surrounding neighbourhood, including, among other interesting points and objects, the Colosseum and the Baths of Caracalla.

CHAPTER X.

THE FORUMS, THE VELABRUM, AND CIRCUS MAXIMUS.

THE Forum of Trajan, situated at the southern extremity of the Corso, a few paces to the eastward, and immediately within the periphery of the ancient enclosure of Servius Tullius, is so placed between the Capitoline and Quirinale hills that a portion of the Quirinale was actually levelled by Trajan to complete its area. Constructed by the celebrated architect of Damascus, Apollodorus, it is said to have been the most elegant and magnificent of all the other forums, extending from north to south by an oblong area of 2000 by 600 ancient Roman feet, and ornamented at the southern entrance by a triumphal arch, of which the remains were discovered in the sixteenth century close to the small church of S. Urbano. The Forum was surrounded on three sides by a portico, and contained within the enclosure the celebrated Ulpian Basilica, so called after one of the names of Trajan. A portion of the building was the Ulpian library, of which the collection of Greek and Latin books were afterwards removed by Diocletian to his baths on the Viminale. The Ulpian basilica was, however, taken altogether, a quadrangular edifice, built from east to west across the forum, and containing on the southern flank three entrances. The principal apartment was the Hall of Justice, elevated by five steps of giallo antico, and divided into five naves by columns of grey granite, of the peculiar description called lapis psaronius,* from the resemblance of its speckles to the plumage of a starling, and also distinguished by the modern term "*granito del foro*," derived from the locality in question. The flat ceiling was covered with bronze, and the pavement was composed of giallo antico, pavonazzetto, and Africano. The walls were sheathed with white marble, and the cornice was supported by pilasters of granite, corresponding with the columns, and between the pilasters were placed, elevated on

* See Appendix, vol. i. pages 511, 512.

pedestals, the statues of illustrious Romans. Trajan's column, which was erected a year after the southern portion of the forum, stands north of the site of the basilica; and at a little distance still farther to the northward was an octostyle temple dedicated to Trajan, and also, as is supposed, an equestrian statue of Trajan, the latter erected in the space between the column and the temple, on a spot, towards the southern extremity of the Piazza dei Apostoli, where some remains supposed to belong to the temple were a few years since discovered.

The Forum of Trajan, as it appears at present, is a spacious oblong excavation, twelve or fifteen feet deep, with a level surface at the bottom, sunk in the middle of an oblong piazza called the Piazza Trajana, in such a manner that the sides of the excavation are parallel to the sides of the piazza, leaving merely sufficient space all round for a convenient thoroughfare for foot-passengers and carriages. Sixtus V. commenced the operation about the year 1586 by clearing away the soil from the base of the column, but the principal work was performed about 1806 by Pius VII., who, having employed the architect Camporesi, removed several small houses that stood in the way, completed the area to an oblong form, levelled the surface, and lined the scarped sides with a brick wall, protected on all four sides with a wooden railing, as it is at present. Here, towards the southern extremity of the excavation, are to be observed four rows of ten each of broken granite columns, belonging to the Ulpian Basilica, by which the five naves of the Hall of Justice were divided. These columns, planted from west to east directly across, are about eleven feet in circumference, composing an assemblage of fractured shafts of different lengths from ten to twenty feet, as jagged and uneven, as if shattered by a thunderbolt,—magnificent fragments, that, standing in their original places, indicate precisely the ground plan of the basilica, whose middle nave appears to be about 84 feet broad, and the four side naves rather narrow in proportion. There are to be observed, in addition to the standing columns, the shafts, or portions of the shafts, of others of the same description of granite, lying prostrate on the ground. Considerable patches of the original pavement also are to be seen over the whole extent of the area at inter-

vals, which, though the fragments are loose and cracked into small pieces, and multitudes of curious visitors are continually in the habit of loitering on the spot under trifling restrictions, have been suffered to remain undisturbed. So little is the attention paid to such objects in consequence of the variety and abundance of reliques to be found in Rome.

The column of Trajan, standing close to the northern extremity of the excavation, was erected, as before stated, a year after the completion of the southern portion of the Forum. Dedicated, according to an inscription on its pedestal still legible, by the senate and Roman people to Trajan on account of his victories beyond the Danube, the magnificent monument proved not only conducive to his temporal glory, but created so profound an impression on the minds of posterity, that five centuries afterwards Pope Gregory the Great caused masses to be celebrated in several of the Roman churches for the express purpose of liberating his heathen soul from purgatory.

The height, exclusive of a bronze statue of S. Peter, by which one of Trajan, which originally stood on the summit, was replaced by Sixtus V., is, as stated by the inscription, precisely equal to the height of the portion of the Quirinale hill removed to form its area. Including the present statue it is 193½ palms, or 141 feet 3 inches, of which the several parts given in detail are as follows, namely,—the pedestal 22 palms, the plinth of the shaft 4, the shaft including base and Doric capital 131, the pedestal and base of the statue 20, and the statue 16½; total 193½ palms, as before. The lower diameter of the shaft is 16½ palms, the upper 15 palms, and it comprises, out of 34 blocks of white marble which compose the whole structure, 23 blocks, laid all the way to the top in a spiral band, covered with bass-reliefs, which are considered very far superior to those on the so-called Antonine column. These bass-reliefs refer to the victories of Trajan over the Dacians, and without reckoning horses and a considerable variety of implements of war and other inanimate objects, are said to consist of no less than 2500 human figures, each about 2 feet 2 inches high. The pedestal is also ornamented in bass-relief with trophies, eagles, garlands of oak-leaves, &c., all well preserved, as is the inscription above referred to. Here a door on the southern side leads by a convenient flight of steps to the top, though in

order to obtain admittance it is necessary to apply to the custode, who inhabits a small house on the western side, near the south-western angle of the piazza. The steps, ascending in a spiral line, carved out of the solid blocks of marble that compose the shaft, and lighted by 43 loop-holes, are, like the steps of the Antonine column, though frequented by few people at the present day, worn hollow in the middle by the feet of former generations. On emerging above upon the abacus, which, like the other, is protected on all the four sides by an iron railing, there is a convenient promenade round the base of the statue, though the view, particularly towards the north, is effectually blocked out by the domes of the two churches situated on that side of the piazza. Underneath the pedestal there was, as it is said, a crypt, in which the remains of Trajan according to some authorities were buried. Others, on the contrary, affirm that the ashes were contained in a sphere of bronze held in the hand of the statue on the summit of the column, which sphere is now preserved upon the balustrade at the northern entrance of the Piazza di Campidoglio. At present the ground round about the column within the excavation is undermined, whether by the accumulation of rubbish or otherwise, or whether the hollow places actually communicate with the crypt in question, I know not; but at all events a colony of cats have established their residence there for five or six generations, abstracting themselves from the ways of the world till they have become almost *ferœ naturœ*, and live in fact so thoroughly secluded under ground that a person not aware of the circumstance might pass through Trajan's Forum twenty times a day without observing their habitation. But should he happen to walk by at twelve o'clock at noon, the dinner hour of the middle classes of Romans, when the neighbours are in the habit of feeding them, and the cats, by the wonderful instinctive faculty of measuring the course of time common to the animal creation, anticipate the visits of their benefactors, he will not fail to remark a visible state of uneasiness among the community, and the heads of several protruded from their holes, each anxiously waiting ready the moment a morsel of fish, flesh, fowl, or what not is pitched over the railing to bolt and seize the prize; and then a ferocious battle ensues not unfrequently between several together. "

The Forum of Julius Cæsar and the Forum of Augustus were the next adjoining to the Forum of Trajan towards the south, both situated at the southern extremity of the Via di Marforio, the direction of which, passing over the eastern shoulder of the Capitoline hill, was before referred to. The ground between the Forum of Trajan and the Via di Marforio, westward of the former, is covered by numerous short and narrow streets, of which two or three, though leading in different directions, bear the same name of Via di Macello de' Corvi, in commemoration of an open area which once existed on the spot, appropriated to the purpose of a public market or shambles, called by the ancients "*Macellum.*" From the point of embouchure of the Via di Marforio upon the Roman Forum, where the arch of Septimius Severus now stands, the Forum of Julius Cæsar is supposed to have extended westward, and the Forum of Augustus eastward, though the limits of both these forums are very imperfectly known to antiquaries. The title of the street, however, "*Marforio,*" a corruption of *Forum Martis*, or Forum of Augustus, for whose name the name of Mars was substituted, synonymously in the language of adulation, evidently, as stated in another place, bears a relation to Augustus's forum, and was given to the colossal statue of the Ocean found on the spot, and now preserved in the Atrium of the museum of the Capitol. In farther reference to the site of the Forum of Augustus, the Temple of Mars Ultor, erected by Augustus on his own forum in consequence of a vow to avenge the death of Julius Cæsar, is supposed by the antiquaries to have stood precisely on the site of the church of S. Martina, or a few paces only eastward of the arch of Septimius Severus.

The Forum of Nerva, the next to the Forum of Augustus, was situated at the end of a street which diverges in a direction a little to the northward of east, skirting the southern flank of the church of S. Martina, above-mentioned, and terminating with the Arco de' Pantani, one of the ancient entrances. This Forum, commenced by Domitian, was at first called *Palladium*, in consequence of a Temple of Minerva which stood there, and not till after being completed by Nerva called the Forum of Nerva. It was also distinguished by the titles "*pervium*" and "*transitorium,*" though for reasons hardly accounted for, whether because the spot was considered intermediate ground

between the other forums, or because it was not far removed from a convergent point of the three hills, the Viminale, the Quirinale, and the Esquiline. The remains, however, of the Forum of Nerva at present in existence are considerable, of which, taking in the first place among the objects to be cited the Arco de' Pantani above referred to, together with a considerable portion of a magnificently lofty ancient wall built across the thoroughfare, it is to be observed that the arch, which forms the portal through the latter, was evidently constructed to suit the direction of the street which existed previously; for it is of a description common enough nowadays upon our railroads, called an "*askew*" arch, and inclines obliquely to the northward. It is in excellent preservation; composed, the three courses next the ground, of blocks of peperino, and the remainder Gabine stone. The wall is twenty feet or thereabouts in height, built of huge blocks of peperino laid together in the early Etruscan style without cement, with a magnificent coping, of slabs eighteen inches thick apparently, upon the summit. At the lower part, on the north and on the south of the Arco de' Pantani, it is strengthened with blind arches, of which the upper portion only is visible, in consequence of the accumulation of soil that has risen nearly to the crown. It extends only a short distance towards the south, but considerably farther on the north as far as the Piazza del Grillo, and as the whole face of the masonry is as fine a specimen of the Etruscan style as the Tabularium, it is supposed by the antiquaries to have existed some centuries before the time of Domitian, so as to have been appropriated by him as it then stood for his enclosure.

This wall, close on the northern side of the Arco de' Pantani, forms the eastern front of the Nunziatina Convent, which stands precisely on the site of another of the principal objects belonging to the Forum, namely, the Temple of Nerva, a considerable portion of which is still remaining immediately within the wall, between the flank of the convent and the thoroughfare, where, at the time I visited the spot in the spring of 1842, an excavation for the purpose of farther discovery of the ruins was then in progress. The Temple of Nerva in question was built after his death, by Trajan, in honour of his adoptive father, and is supposed to have been one of the most magnificent and elegant

buildings belonging to ancient Rome. Abutting in the rear on the wall of the enclosure, with eight columns upon the façade, and upon each of its flanks ten columns and a pilaster, it fronted westward towards the Roman Forum. The portion of the building at present remaining consists of three columns belonging to the southern flank, and a pilaster, the latter abutting upon the ancient wall at the south-east angle. These columns, of the Corinthian order, fluted, and of Luna or Carrara marble, are said to be, excepting granite columns, the largest columns in Rome of marble exclusively; that is to say, 24 palms or 17 feet 6 inches in circumference, and 74 palms or 54 feet 2 inches in height. Which measurement I have no doubt is correct so far as regards the circumference; for though, in consequence of the intercolumniations being filled up with modern brickwork for the purpose of preserving the ruin, I had no opportunity of passing a tape round the shaft, I measured the space comprised by three of the flutings, and found it to be 2 feet 3 inches; which, multiplied by 8, according to the number of flutings, 24 altogether, gives to the whole circumference a figure even 6 inches larger than above stated. A considerable portion of the original entablature rests upon the columns, which, together with the interpolation of brick between, forms a solid wall, immediately in the rear of which is the excavation above referred to, about 60 by 30 feet in area, and 12 in depth, comprising partly the site of the Nunziatina Convent, of which a portion has been pulled down for the purpose. The identity of the ruin is not generally admitted to be as above stated, and some authorities suppose it to be the remains of the Temple of Mars Ultor before referred to on the site of the church of S. Martina; though, judging from the extraordinary size of the columns, which, a sufficient testimony of the magnificent scale of the building, considerably exceed the Temple of Jupiter Tonans, also erected by Augustus at the foot of the Capitoline, it is not to be supposed that Augustus, acting under the enthusiastic sentiment of gratitude for the preservation of his life from a thunderbolt, would have raised a smaller temple to Jupiter than the temple he dedicated to an inferior deity, Mars, in honour of his uncle Julius Cæsar.

The Temple of Pallas, or rather the ruin belonging to the Forum of Nerva, and mistaken for the Temple of Pallas, is

within a very short distance of the Arco de' Pantani, from whence it is necessary to proceed by a street called the Via di Tor de' Conti, which, continued by the Via del Colosseo, leads in a direction a few points to the eastward of south to the Colosseum. The lofty ancient wall, though it speedily becomes lost among the modern houses, bounds for a short distance the thoroughfare that at the point in question expands on the right-hand or western side into a small open space called the Piazza delle Colonnacce. The object in question, commonly called the Temple of Pallas, is situated on the southern side of the piazza, close to a spot where another portion of the above-mentioned wall, of which, in fact, it is supposed to be a portion of the internal decorations, again makes its appearance, similar in its face, and alike strengthened with blind arches, as described before. The ruin comprises a frontage of about 24 feet, consisting of a broad and massive entablature, supported on a pair of fluted Corinthian columns of Carrara marble, said to be 42 palms or 30 feet 8 inches high, and 14 palms or 10 feet 3 inches in circumference; though by actual measurement, taken about 4 feet above the present level, as the soil has accumulated 15 feet perhaps above their bases, they appear to be 9 feet 6 inches. Above the entablature are the remains of an attic, of which the extreme height is about 15 feet, equal to the breadth of the frontage; and in the middle is a full-length figure of Minerva in mezzo-relievo. The frieze, which extends a little to the westward beyond the structure, appears on the walls of the modern houses; it is sculptured in bass-relief, with figures all bearing reference to Minerva, the tutelary goddess of the Forum, which are generally considered good as regards the execution, though the style, including the mouldings and architectural ornaments, is overwrought considerably. The effect of the design, however, in consequence of the small portion of the object which remains, can hardly be appreciated; the more so, as it is considerably deformed by the interpolation of modern brickwork, constructed partly for the purpose of supporting the ruin, and partly to serve as the substructure of a small miserable-looking house close adjoining. The ruin of the real Temple of Pallas, of which the above has been erroneously concluded to form a portion, was situated a little farther to the westward,

on a spot supposed to be the centre of the Forum, close to the modern church of S. Agata de' Tessitori. It consisted, as it appeared in the sixteenth century, of a magnificent pediment supported on seven fluted columns, and bore upon its frieze the dedication of Nerva, as is represented in several ancient engravings. About the year 1540, however, it was destroyed by Paul III., and the materials applied to the purpose of building the Paolina Fountain on the Janiculum.

The Torre de' Conti, a brick tower from which the street receives its title, built in the year 1207 by Innocent III., is situated a little farther to the southward, between the Piazza delle Colonnacce and the Colosseum. The site is supposed to be precisely that of the ancient *Templum Telluris*, and consequently to indicate within a little the situation of the house of Pompey, which latter edifice is known to have stood close adjoining the temple. A little farther still to the southward, continuing along the street towards the Colosseum, is a small church situated on the right-hand or western side of the way, called S. Maria in Carinis, in commemoration of the title "*Carinæ*," so applied by the ancient writers, for a reason not very clearly explained, on account of the resemblance either of the ground or the form of the houses in the street to the keel of a ship. Close to the same spot also, described by Dionysius to be on the way leading from the *Carinæ* to the *Cyprian* street, and standing in the time of the writer, was the *Pila Horatia*, a pillar erected in honour of Horatius after the battle with the Curiatii. Continuing farther southward still towards the Colosseum, there is yet another reminiscence relating to the ancient Roman history, connected with a small church to be observed on the same side of the way as the church of S. Maria in Carinis. It is distinguished by the title of *S. Andrea in Portogallo*, and supposed to occupy the spot where the Romans erected the "*Busta Gallica*," or funeral piles on which, after the victory over the Gauls by Camillus in the time of the Republic, the bodies of the slain were burnt.

Hereabouts a street diverging to the westward leads into the Roman Forum, with regard to which we have proceeded hitherto nearly in a parallel direction, the whole way from the Arco de' Pantani, along a thoroughfare occupied, together with the intermediate strip of ground, by inferior houses. The entrance from

this quarter is between the church of SS. Cosmo e Damiano and the Basilica of Constantine, where we emerge about the middle of a spacious oblong area, distinguished, although it may almost be properly termed waste ground, by the modern title "*Campo Vaccino*," which is placarded, in the same manner as the name of a street, on the sides of the adjacent buildings. The Campo Vaccino, or bullock-field, corresponds not a little in appearance with its title; but, since it comprises the classical spot in question, and contains some of the most interesting ruins of ancient Rome, it is invariably considered the first point of attraction whither to direct the course of the numerous families of foreigners or strangers, anxious to explore the antiquities the first morning after their arrival. And, accordingly, the various groups of persons departing from their hotel in the Piazza di Spagna in a hired carriage, most commonly attended by a cicerone seated on the box, or behind on the dickey, proceeding by a uniform route along the Corso, thence turning to the left by the Via di S. Marco, and passing through Trajan's Forum, enter the enclosure at its south-eastern angle, close to the Arch of Septimius Severus, at the foot of the Capitoline. The carriage being then drawn up in a central position within a few paces and in full view of the latter object, a compendious prospect is had of all the celebrated ruins within the area, and on the periphery,—the Temple of Jupiter Tonans, the Temple of Concord, the Tabularium, the Temple of Fortune, the Column of Phocas, the Grecostasis, the imperial ruins of the Palatine, the Arch of Titus, fragments, or the site at all events, of the Temple of Venus and Rome, now occupied by the church of S. Francesca Romana, the Basilica of Constantine, the Temple of Romulus and Remus, the Temple of Antoninus and Faustina, and, finally, the shrine of S. Peter and S. Paul, constructed close to the Tullian and Mamertine dungeons. Such being the number of interesting objects, which, all within the distance of four or five hundred yards from the spot in question, require to be looked at altogether, it is not to be wondered at, that the natural impulse of curiosity produces the same effects in various instances, and that under similar circumstances a similar spectacle presents itself to the eye of an indifferent observer, almost invariably. Accordingly no sooner is a carriage-load of personages such as above-mentioned seen

to halt, than the elder people sit stock still, and (becoming fairly puzzled) begin to pore steadily over their guide-books, while the young ones stretch their necks here and there in every direction, and propose interminable questions to the cicerone, who, turning and twisting to the right and left with exceeding alacrity, replies with a confident air to all manner of interrogatories, notwithstanding he be never so ignorant of the question propounded. Little information is to be had, generally speaking, from the Roman ciceroni, whose office is exercised at pleasure, without any degree of control as to competence; and, consequently, setting aside a few of the profession who are really tolerably well-informed and intelligent, the neighbourhood of the principal ruins and the doors of the inns are infested by those of the lower grade, who are not a little troublesome to strangers by the continual offer of their services and importunate behaviour. The companionship, moreover, even of those of the better class, is purchased at the expense of one's liberty, for, having a regular route to perform, and being anxious to get over the ground as soon as possible, they hurry their customer along from place to place without letting him know what he is about to see or whither he is going; and, in the instance in question, that of the visit of a party of foreigners to the Campo Vaccino, perplex their patrons not unfrequently by an obstinate adherence to the order previously determined upon by themselves in describing the mirabilia.

The Campo Vaccino, considered with regard to the limits assigned to the Roman Forum, as it is now estimated, according to various conflicting opinions, is bounded towards the west by the north-eastern side of the Palatine from the Arch of Titus to its northern angle, and also on the other side of the angle by a small portion of the north-western side. Towards the east it is bounded by a line of irregular modern buildings and churches, intermixed with ancient ruins; and, at the farther extremity, the direction of the oblong area being from north-west to south-east, in part by the Arch of Titus and the gable of the church of S. Francesca Romana. However, the whole surface of the ground in question, with an avenue of stunted trees planted along the middle, has the appearance of a miserable, barren-looking spot, such as is to be met with in England in the outskirts of a country town, where few people, with the exception

of those progressing towards the city, or those going out of it, or of a party of sight-seeing foreigners occasionally, such as above referred to, are to be encountered. The spot in question, near the Arch of Septimius Severus, is a place of considerable resort for the peasants who arrive from the Campagna, attracted thither especially by two or three 'wheelwrights' shops, situated close together, on the eastern side of the enclosure; where, by the way, cart-wheels are made in great perfection, of large diameter, spokes of more than usual number, and naves of extraordinary depth; so that, accordingly, those whose vehicles have occasion to be repaired attend for the purpose. Some, if not engaged in despatching their homely dinners, are seated on the ground in front in lack of occupation, and others lie flat on their stomachs, head to head, their chins resting on their elbows, conversing with one another; or, stretched at full length on their backs, among cart-wheels and axles, with arms and legs distended like St. Andrew's cross, and—lulled to sleep as it were by the sound of the heavy hammer of the wheelwright—snoring with their faces to the firmament. Some again, refreshed by their meal, and on their legs, are playing at chuck-farthing with copper baiocchi, precisely after the same manner the game is played by boys in England. Occasionally a couple are engaged in the Neapolitan game of *morra*, where one holds up to the view of the other suddenly any number he chooses of the fingers of both hands, of which the complement of ten must be named by the antagonist before he brings them down again, so that the action of the one's fingers and the other's tongue being necessarily simultaneous, and the players usually surrounded by a group of companions who bet on the game, an extraordinary degree of excitement prevails among the parties, which ends not unfrequently in a serious quarrel and catastrophe. Such an incredible degree of rapidity and accuracy is exercised in this trial of skill, owing to continual practice, that on all the occasions when I have happened to stand by and observe the players, they have appeared invariably to arrange their mutual accounts satisfactorily, notwithstanding that the quickness of their fingers was such that it baffled my utmost endeavours to follow the movements with sufficient precision to count the numbers.

Side by side with the peasants are ranged their empty carts

and patient oxen, the latter yoked in couples together, and forming picturesque groups that lie feeding on hay strewed on the ground before them, or contentedly chewing the cud. The oxen—most strikingly indicative of Italy, according to the wonderful dispensation of Nature that assigns to each of the different parts of the globe its particular breed of cattle—are not less characteristic of the country than their masters: a broad-horned, Asiatic-looking animal, in colour invariably white inclining to iron-grey, which, contrasted with the rural costume of their owners, testify as it were by their half-slumbering, half-waking state of existence, the easy terms that both maintain together. All such flattering and poetic illusions, however, with reference to their happy condition, though affording a pleasing bucolic picture of the Virgilian era, vanish altogether the moment they are set to work, for the system of draught under which they are compelled to labour is, perhaps, the most severe of any in Europe. The yoke, extending across a pair of animals abreast, is of the ordinary construction, consisting of a strong beam that rests on the poll of each, immediately before the wither, and a pair of perpendicular bars inserted in the beam that relieve the wither of a portion of the draught by bearing on the shoulders. Instead, however, of being allowed the use of the head and neck in the usual manner, the head of each ox is most grievously confined by a hard thick rope, made fast to the pole of the cart at the extremity, and then twisted with a double turn first round the horn of the near ox, at the root, next round the horn of the other ox in a similar manner, and lastly made fast on the point of the horn of the former. By which cruel contrivance both animals are not only deprived of freedom of action, but suffer, no doubt, intensely, owing to the continual jars and jolts, of which the violent stunning weight, as the vehicle proceeds over the rough pavement, is exclusively borne upon the horn. Their state of torment is still farther increased by hard and frequent jerks upon a strong iron ring by which the cartilage of each animal's nose is perforated, as the driver, seated aloft upon the load, the hinder part of his person sinking low, and his elevated legs diverging at a considerable angle, tugs at a pair of long cord reins, and accompanies the action by a discordant tone of voice and with menacing gesture; and if, perchance, owing to the means failing

to produce the desired effect, he is compelled to descend from his exalted throne, he becomes outrageous at being driven from a comfortable position, and falling upon the poor animals with vindictive spite, uses his goad most furiously. Among the various modes of application of the ox yoke in different countries, perhaps the most merciful of any, with the exception of the ordinary horse-collar, made with an opening joint for the purpose of being put on and taken off, is the fashion adopted in the mountainous parts of Portugal, where the beam, with its descending bars being placed upon the poll in front of the wither, as in the instance above-mentioned, the beam is attached to the horns by leathern thongs cut to the precise length calculated to enable the animal to relieve the shoulder at pleasure, by throwing the head forward, and thereby taking the whole or any part of the stress upon the horn.

Among the groups of oxen in the Campo Vaccino, there are not unfrequently to be seen also pairs of buffaloes, which, though commonly used as beasts of draught all over the country, are extraordinarily wild-looking brutes, and appear not unfrequently half covered with a coat of hard dried mud, collected in the pools or bogs, where they delight to wallow, like hogs or the rhinoceros. In addition to their savage, sylvan aspect, tawny hide, and revengeful eye, the short crumpled semicircular horn inclining backwards, like the ears of a vicious horse, imparts a singularly sinister expression to the countenance; and after all they are of a treacherous, half domesticated nature, invariably maintaining in their race one attribute of wild in contradistinction to domesticated animals, that of preserving the same figure, and very nearly the same size; and as they are hardly to be approached with impunity except by their drivers, each pair, as soon as detached from harness, are made fast by a strong rope to the vehicle. It is curious, and seems contradictory, that the buffalo, although, as in the case of the ox, the gristle of his nose is perforated, and an iron ring inserted, is allowed, notwithstanding its rebellious propensities, to work under considerably less restraint, with its head and neck at liberty. The goad, however, used by the driver, is such as enables him to inflict most awful punishment when occasion requires, being much longer and stronger than the ox-goad, as well it may be, and is plain

to be seen by the cautious bearing and respectful distance preserved by the peasant during the application of the implement, which makes the buffalo low and snort, and reply to every poke by a fierce shake of the head. Their savage nature is a source of amusement occasionally to the Roman boys, who are in the habit of disturbing their last moments by tormenting them in an enclosure attached to the slaughter-house, which, appropriated to buffaloes exclusively, is situated in a street known accordingly by the title "*Via de' Buffali*," a little below the Ponte di Quatro Capi, on the banks of the Tiber. Here their coarse flesh is distributed to the lower classes of the population; and as the above-mentioned enclosure is surrounded by a high wall, not more than breast high on an upper level, the boys, approaching from the street above, amuse themselves by provoking the buffaloes by a red rag, which they butt at very ferociously as often as it is placed before them.

Such being the present appearance of the Campo Vaccino, the limits of the Roman Forum contained at any rate within its area were supposed for many centuries to comprehend an oblong space extending from the Capitoline to the northern angle of the Palatine, and thence to the Arch of Titus. A doubt, however, has since been raised on the subject by modern antiquaries, who are of opinion that the Forum extended in the above direction only about half the distance, comprehending at the same time a portion westward of the northern angle of the Palatine. How far the precise limits are presumed in the latter case to have extended in one direction or the other, either along the north-east or along the north-west side of the Palatine, has never been asserted specifically. The question is at all events one of exceeding difficulty, considering the variety of changes and casualties that have happened to the locality, from the days when the spot was first resorted to as a place of common rendezvous and a market for the Romans and Sabines under Romulus and Tatius, till the seventh century of the Christian era, even up to which period the last visible appearances of the Forum in its original state are said to have been in existence—a period altogether including, in the reigns of the Kings, the Republic, and the Empire, the duration of no less than thirteen centuries. It is ex-

traordinary that the ancient writers have not taken the pains to indicate a spot so celebrated, with precision sufficient to obviate the doubts that have arisen on the subject, though none perhaps have referred to the locality more distinctly than Dionysius, who, in giving an account* of a triumphal procession proceeding from the Capitol to the Circus Maximus, clearly states that the procession passed *through the Forum;* and again, speaking of the Temple of Vesta, built by Numa Pompilius,† describes it as being situated between the Capitoline and Palatine hills, *upon the Forum:* from both which *data*, however, the opinion of the early antiquaries appears to meet with no positive contradiction, for as the Porta Triumphalis or main entrance to the Circus Maximus was situated at the southern angle of the Palatine, the procession would necessarily have passed along the north-east and south-east sides of the Palatine in its way thither, which route includes no part of the new space claimed by the modern antiquaries. And as regards the Temple of Vesta, upon the position of which the question, according to the definition above given, mainly depends, the site has never yet been clearly determined. Dionysius, moreover, partly accounts‡ for a portion of ground between the Capitoline and the Palatine by observing that a space four stadia in length, leading *from the Forum* to the Circus Maximus, was allotted by the Roman senate to the Tyrrhenians after the peace concluded with Porsena; and as it is farther stated that the street originally constructed there by the new settlers, and called the "*Vicus Tuscus*," remained in existence in the days of the writer, who lived in the reign of Augustus, it necessarily follows that as far as relates to the space included in the Vicus Tuscus, so much of the disputed territory was not, at all events at that period, included in the limits of the Forum. Leaving, however, the subject to be discussed by the learned exclusively, and returning to the present appearance of objects upon an area where the whole surface covers a continuous stratum from twelve to twenty feet deep, composed almost entirely of crumbled bricks and mortar, fragments of the various edifices that have perished in successive generations—a fact of which the stunted growth of the avenue of trees above referred to, together with their discoloured

* Book vii. chap. 72. † Book ii. chap. 66. ‡ Book v. chap. 36.

leaves and crippled branches, affords some testimony—the first point where it will be necessary to begin is immediately at the foot of the Capitoline.

Here, by means of an extensive excavation effected at various times, partly by the French authorities while in possession of the city, and partly by Pius VII. and his successors, the bases and substructure of several important monuments, which, crowded within an almost inconceivably small compass, lie as it were in a nucleus all together, have been completely laid bare and developed. The area of the excavation, about 400 yards in periphery, is bounded on the northern side by the Tabularium, on the eastern and western sides by the Cordonata and by the carriage-road leading to the Piazza di Campidoglio that have both been before referred to, and on the southern side by the Campo Vaccino. The depth being about 15 feet at the lowest, and increasing according to the slope of the Capitoline, and the three latter sides lined with a brick wall surmounted by a wooden rail for the sake of security, the principal ruins standing within the enclosure, exclusive of other minor objects, are no less than four in number, namely, the Arch of Septimius Severus, the Temple of Concord, the Temple of Jupiter Tonans, and the Temple of Fortune.

The Arch of Septimius Severus, which occupies the south-eastern angle of the enclosure, remained buried in the earth to the extent of 15 feet above its base, which is the average difference of the Campo Vaccino above the ancient level, until the year 1803, when the ground was cleared away around it by Pius VII., and a circular excavation made and lined by a brick wall, as appears in numerous prints published since that period. It remained so isolated until the wall above-mentioned being removed by Gregory XVI., it was included with the other ruins in the present excavation. This well-known monument was built about the 205th year of the Christian era, and dedicated by the Senate and Roman people to Septimius Severus and his sons Caracalla and Geta in commemoration of their victories over the Parthians and the Persians. It is a massive rectangular structure of Pentelic marble, pierced with three arches, a central one flanked by two others of smaller dimensions, with a communication between all by transverse arches through the sides of the central.

It has two similar fronts, one towards the Capitoline and the other towards the Campo Vaccino, upon each of which the main entablature rests upon four fluted composite columns, and four corresponding pilasters, also of Pentelic marble, which rest on pedestals of the same material; and above the entablature is a plain attic which bears the inscription. The three sides of each of the pedestals are sculptured in bass-relief, as are also the intercolumniations or spaces above the smaller arches, and there are also figures of Fame in the spandrels of all three arches. The sculpture, however, is considered of inferior quality, though interesting on account of the representation of the battering ram and other ancient martial implements that are to be traced among the figures, though in a state hardly recognizable. The sides of the arches within are plain, but the soffits are ornamented with coffers, and from one of the smaller arches a flight of steps leads to the summit of the structure, an horizontal plane, upon which was planted a group, whether in bronze or marble I cannot say, consisting of Septimius Severus seated between Caracalla and Geta in a chariot drawn by six horses abreast, flanked by two foot soldiers, as represented in the coins of Severus and of Caracalla. The inscription, engraved in large capital characters, and perfectly legible, covers the whole face of the attic, and is remarkable for the visible appearance of an erasure, evidently made for the purpose of obliterating the name of Geta after being murdered by his brother Caracalla. The erasure in question comprehends the fourth line of the inscription, which consisted originally, as is concluded by the antiquaries, of the names of the Emperor and his sons at length, in lieu of which the words "*Optimis fortissimisque principibus*," comprehending all three illustrious personages together in the same phrase, are substituted.

Underneath the Arch of Septimius Severus there is to be observed a portion of one of the original roads leading in ancient days from the Forum to the Capitoline, which was brought to light in the course of Pius VII.'s operations, after having remained covered by the earth for an unknown number of centuries. Of this, as well as the other objects within the excavation, a sufficient view may be had from the Cordonata above, or from the Campo Vaccino; though those who are in-

clined to descend may occasionally obtain admittance at the workmen's entrance, of whom a few are generally there, or near the spot, under charge of a superintendent. The entrance is on the south-west angle of the enclosure; and the visitor once admitted, is allowed to ramble about alone as long as he pleases. The road in question, which is supposed to be the one distinguished by the title "Clivus Sacer," emerging from the Forum underneath the bank from a distance that, until further experiments are made by clearing away the earth in that quarter, nobody will be able to define, passes thence through the arch, towards the north-west angle of the excavation. As far as regards a specimen of the ancient mode of road-making, it is in the most perfect state of preservation; though formed on a homely model, such as one can hardly reconcile to the mind, as corresponding with the pomp and circumstance of a triumphal procession on its way to the Temple of Jupiter; for it consists of enormous ill-fashioned blocks of selce, each the size of the bottom of an ordinary chair, like the half-natural half-artificial roads one occasionally meets with on the seashore through a sandy beach, composed of a promiscuous assemblage of live rock and boulders. It is curious, at all events, that the material *selce*, notwithstanding that the term is derived from the Latin *silex*, *ablativo silice*, contains no siliceous matter, but is exclusively the light blue volcanic substance cited under the letter B in the Appendix to the first volume of this work; while at the same time the large size and flat surface of the stones appear to correspond with a road of the same primitive form of construction such probably as was the rude, inhospitable cradle for the new-born lamb idealized by Virgil in the shepherd's pathetic apostrophe,—

"Spem gregis ah silice in nudâ connixa reliquit."

As the fragment exists at present, so it seems likely to remain for a long period, since upon the wall which lines the banks of the excavation, above the spot whence it emerges from the Forum, is engrafted a tablet of marble, bearing a lengthy inscription of Gregory XVI., relating to the operations undertaken to remove the wall of Pius VII., and include the Arch of Septimius Severus in the larger excavation as above stated.

Another of the lesser ruins to be observed within the excavation is a small and nondescript structure, supposed to have been a sort of rostrum or place of resort for the teachers of youth, whether a school or a species of instruction termed "*ludus literarius.*" The object in question, close on the western side of the Arch of Septimius Severus, is a truncated portion of a small conical brick building, sheathed with Porta Santa marble, of which about twelve feet in height remains. The diameter at the bottom is about twelve feet also, but with the exception of the semblance of a form, as above stated, some sheathing adhering to the brick-work, and some fragments of pilasters, no characteristic feature whatever is recognizable—such is its present dilapidated condition.

The next of the principal ruins to be attended to, situated in the north-eastern angle, is the Temple of Concord, supposed to have been built by Camillus about 390 years before the Christian era, for the purpose of commemorating the reconciliation between the patricians and plebeians, and also particularly remarkable as being the building whither on the occasion of Catiline's conspiracy the Roman senate were convoked by Cicero. The original edifice was in existence at the commencement of the Empire, and restored by Tiberius; and afterwards, having been destroyed by fire in the war of Vitellius and Vespasian, was rebuilt by Vespasian, and was afterwards burnt a second time in the great conflagration during the reign of Titus. The ruin, however, according to the ecclesiastical writers, was in existence in the eighth century, when Pope Adrian I., about the year 780, converted a portion of its foundation to the substructure of the small church SS. Sergio e Bacco, which he erected on the spot. The church was rebuilt in the year 1198 by Innocent III., but afterwards being in a dilapidated state, was destroyed by Paul III. for the sake of the material in the sixteenth century. Whatever was the title by which the ruin was distinguished at that period, it appears subsequently to have entirely escaped the recollection of the antiquaries, by whom the name of the Temple of Concord was given to another ruin, at present called the Temple of Fortune, as if the one above mentioned had never been in existence, until the year 1817, when, in the course of

an operation undertaken on the spot by the French ambassador, the ancient substructure of the temple in question was found buried under the soil. At all events, notwithstanding the prevalence of so unaccountable a mistake among the learned for so long a period, its identity is now very generally recognised, not only from its position with reference to other adjoining objects as described by the ancient writers, but also on the authority of four votive inscriptions relating to the restoration of the building by Tiberius, which, together with a considerable portion of the frieze and entablature, were also exhumated. The ground plan, moreover, particularly with regard to the portico, which, as it is taken for granted, for want of space, was less in breadth than the façade of the edifice, has been found on comparison to agree with the ancient diagram in the Pianta Capitolina. The ruin, as it appears at present, after its unexpected resurrection from oblivion, consists of the pavement and substructure of the cella of the temple, of which the area is square, or nearly so, and the height, the ground having been removed all round, eight or ten feet, forming altogether a plain open platform, upon which, a person, once below in the excavation, may clamber without much difficulty, and examine the various quality of the paving material at leisure. These slabs of marble, giallo antico, pavonazzetto, and other of the finer sorts, which, broken in pieces as small as if done purposely with a hammer, have been exposed in the open air for several years since the discovery, have occupied each perhaps its present position since the days of Tiberius; though the effects of fire are evident in the discolouration of the marble, not only of the pieces of the pavement, but of other fragments of the ruin which lie below scattered on the ground, such as portions of columns of giallo antico, and of pavonazzetto, and also pieces of an entablature and of colossal statues. The principal fragments, however, of the above description, which were discovered at the time of the French excavation, not only those of the Temple of Concord, but others belonging to the Temple of Jupiter Tonans, were removed to the lower chambers of the Tabularium, where they are said to be preserved at present.

The ruin of the Temple of Jupiter Tonans is situated close on the western side of the Temple of Concord, being the

remains of the temple built by Augustus in commemoration of his own signal preservation during his Cantabrian expedition, when, travelling through the roads in Spain by night in a litter, he was overtaken by a violent thunderstorm, and the slave who carried a torch in front struck down by lightning; so the temple was accordingly dedicated in gratitude to Jupiter, under the title of Jove the Thunderer. Augustus was accustomed to be carried in a litter during his military operations, in consequence, according to the account of Suetonius, of a vesical complaint which afflicted him continually, and had assumed an increased degree of virulence at the time in question. The accident, at all events, whether from the effects of debility or otherwise, produced a violent effect upon his nervous system, and the recollection ever afterwards on the occasion of a thunderstorm inspired him with such a lively sense of terror, that he invariably took refuge in a subterraneous or secluded chamber. He also adopted the precaution of constantly wearing a girdle of sealskin from confidence in the superstitious opinion generally entertained by the ancients, that the seal as well as the eagle were animals rendered invulnerable to lightning by a particular privilege granted to them by the deities.* According to the Ode of Horace, which, after his safe return from the expedition, celebrates his arrival, it would seem that a report had reached Rome of his having been actually killed by the thunderbolt in question:

> "Herculis ritu, modo dictus, ô plebs,
> Morte venalem petiisse laurum,
> Cæsar Hispanæ repetit penates
> Victor ab ora."†

The ruin of the temple, as afterwards restored by Septimius Severus and Caracalla, consists in its present state of three fluted Corinthian columns of Luna or Carrara marble, said to be four and a half ancient Roman feet in diameter, which, with a considerable portion of the entablature above, comprise the south-east angle of the building, whose façade, originally ornamented with six columns in a row, fronted towards the Forum. And there is also to be seen a portion of the substructure sheathed with tablets of marble, upon which the edifice was raised, whence it would appear that the entrance, instead of

* 'Life of Octavius,' chaps. 29, 81, 82, 90. † Lib. iii. Ode 14.

being by a single continuous flight of steps, consisted of narrow flights at each intercolumniation. An interesting opportunity is here afforded to scientific people, with reference to the separate eras of Augustus and Septimius Severus, of comparing the different specimens of each period that appear in the entablature, of which the portion of the frieze in front, evidently belonging to the latter period, relating to the restoration of Septimius Severus and Caracalla, bears engraved in legible characters the letters "*estituer*," a portion of the word restituere. Upon the portion of the frieze on the eastern flank, though I have not paid attention to which of the periods it may belong, the bass-relief sculpture, executed in a style extremely highly wrought, represents principally the several articles and implements relating to the ancient sacrifices, among which is to be observed particularly, surmounted by a thunderbolt in allusion to the history of the temple, the *Galerus*, or cap, worn by the Flamen Dialis, or high priest of Jupiter. The *Galerus* was made of the skin of a sheep with the wool on, one of the animals sacrificed; and the term, long after the establishment of the Christian religion, applied by one or more of the ecclesiastical writers to the red hat of the cardinal.

A few yards only south-west of the Temple of Jupiter Tonans stands the ruin of the Temple of Fortune, the principal and largest object in the excavation, the same which was so long mistaken for the Temple of Concord, as above stated, and whose present title necessarily gave rise to a subject of serious discussion among the antiquaries, on account of their being obliged unexpectedly and at short notice, immediately after the discovery of the real Temple of Concord, to furnish it with a new identity. I cannot pretend to state the various titles that were provided simultaneously in the dilemma, such as the "Temple of Juno Moneta," the "Temple of Vespasian," and also of another Temple of Concord, supposed to have been built in addition to the one before referred to, upon the presumption that Tiberius built a new Temple of Concord on the spot in question, instead of restoring the old one as above stated. Some, moreover, affirmed it to be the remains of a Temple of Saturn, and others of a Temple of Vespasian; but finally the name of the Temple of Fortune, by which it has been generally distinguished ever since in Rome, was allotted

to it. The chief grounds on which the latter conclusion, adopted by Nardini and Nibby, among others, was arrived at, are obtained on the authority of the Byzantine writer Zosimus, an officer in the reign of Theodosius II., who wrote, about the year 410, a history of the Roman emperors, and gives an account of the destruction of the Temple of Fortune in the reign of Maxentius, about one hundred years previously.* The cause of the accident, whether by lightning or otherwise, is not accounted for; but the period assigned by the writer is supposed to correspond precisely with the style of the sculpture, indicative of the deteriorated state of the arts in the days of Maxentius and Constantine, in whose reign it is presumed it was restored by the senate and Roman people, after the conflagration, which, in the inscription on the frieze of the ruin, is referred to.

The ruin, as it appears at present, consists of eight Roman Ionic columns, of which six belong to the eastern façade of the building, and one to each of the angles, and also of a considerable portion of the white marble entablature, including the whole of the architrave, upon which, without any intervening frieze, rests the cornice. Upon each of the flanks also there are the remains of the upper member of a pediment comprising the acute angle and a portion of the tympanum. The substructure, upon which the building was elevated, consists of large blocks of travertino, and upon the flanks are to be observed the remains of a sheathing of marble, and in front, of the flight of steps that led to the entrance. The indications of the decline of the arts above alluded to are to be recognised in the different diameters of the shafts and inferior sculpture of the capitals of the columns, and the difference also of space in the intercolumniations. The height of the columns is said to be 45 Roman feet, and the average of the diameters 5½ feet. The inscription, which appears in large capital characters on the architrave and is in perfect preservation, is as follows: "Senatus. Populusque. Romanus. incendio. consumptum. restituit."

Between the Temple of Fortune and the Temple of Jupiter Tonans there is to be seen a portion of another ancient road, precisely similar in appearance to the Clivus Sacer, which passes under the Arch of Septimius Severus, before referred to.

* Lib. ii., cap. 13.

The road in question, which seems to lead in a north-west direction towards the Tarpeian Rock and is supposed to be a portion of the Clivus Capitolinus, was discovered in the progress of the French excavation in 1817, at the same time with the Temple of Concord.

There is also to be observed upon the wall of the Tabularium bounding the excavation at its northern side, at a point between the Temple of Fortune and the Temple of Concord, the remains of an ancient ædicola, from which the earth was first removed in 1824, in the reign of Leo XII. It contained at the time of its discovery an ancient altar, dedicated by Marcus Aurelius to his wife, the younger Faustina, which is said to be still preserved in the lower chambers of the Tabularium.

Another, though not very recognizable monument of ancient times, to be remarked in the present excavation, is situated on the western side, near the north-western angle, where some fragments were discovered in 1834, in the reign of the late Pope Gregory XVI., belonging to a portico, supposed to contain, according to an inscription that appeared on a portion of the frieze, statues of the twelve Dii Majores, Jupiter, Apollo, Mars, Neptune, Vulcan, Mercury, Juno, Minerva, Diana, Venus, Vesta, and Ceres. Another inscription, also discovered on the spot, relates to the restoration of the building by Vezzius Agorius, Prefect of Rome in the 368th year of the Christian era, though the bricks of the structure, judging by the marks which it is said are to be seen on several, are attributable to the earlier period of Adrian, as are some columns with figures of Victory and trophies, interpolated in the capitals, to that of Septimius Severus. The remains of the edifice, whatever it might have been, to be seen at present, are several fragments of fluted Corinthian columns of cipollino, and a portion of a cornice, all lying strewed on the ground in a neglected state in the north-west angle of the excavation; the portion of the cornice especially being of very large dimensions. There are also some other fragments within the arches by which the western bank of the enclosure is perforated to a considerable depth for the purpose of sustaining the carriage road leading from the Forum to the Piazza di Campidoglio.

Finally, previous to quitting the present excavation, there is to be observed on the southern side, near the south-east angle,

the entrance of a tunnel 30 or 40 yards in length, by means of which an open communication is preserved with another excavation, sunk for the purpose of laying bare the base of the Column of Phocas, which will presently be referred to. The southern bank is also pierced with several small arched openings lined with brickwork, that have the appearance of drains, which from their position and direction, though whether ancient or not I cannot say, may or may not be the smaller watercourses tributary to the grand trunk of all, the Cloaca Maxima, which, originating from a corresponding point hereabouts in the Forum, carried away the surplus waters and drainage into the Tiber.

A few paces eastward of the Arch of Septimius Severus, and on the eastern side of the Campo Vaccino, stands the church of S. Martina, which building, as was stated in the beginning of the chapter, is supposed to occupy the site of the Temple of Mars Ultor, built by Augustus in his forum, in commemoration of the assassination of Julius Cæsar, and in compliance with a vow which he took at the same time to avenge his death. The respective forums of Julius Cæsar and of Augustus, of which the first extended to the west and the latter to the east, as before stated, are supposed to have abutted upon each other somewhere near the Arch of Septimius Severus, though the limits have never yet been defined with any degree of certainty. The point in question, however, including with the church of S. Martina the church of S. Adriano, which is the next building to the southward, and a little beyond, is the spot of all others to which an extraordinary nucleus of ancient buildings has been assigned by the antiquaries. In the first place the shops with which Tarquinius Priscus ornamented the Forum are supposed to have been situated within the line above referred to; and among these the shop of the cook or *restaurateur*, whence Virginius, while in the adjoining court of law his cause with Appius Claudius, the chief of the decemvirs, who, enamoured of his daughter Virginia, claimed her as a slave, was pending, snatched a knife and stabbed her. Of these shops, however, there are no recognizable remains existing; neither are there of the very many other public buildings assigned to the same locality, such as a Temple of Janus—one of the many allotted to Janus in various parts of Rome—the Temple

of Saturn, which, as above stated, was otherwise identified by some of the antiquaries with the Temple of Fortune ; and also a building called "*Secretarium Senatus*," supposed to have been the first place of meeting for a senate exclusively Christian, in lieu of the ancient curia occupied by their predecessors. Moreover the above-mentioned church of S. Adriano is said to occupy the site of the Basilica Emilia, one of a number amounting to no less than twenty altogether of the same description of public buildings where the courts of law were held and the merchants met for the purpose of transacting their affairs. Several of the basilicas were situated in the Roman Forum, though, of the whole number there and elsewhere, no vestiges are in existence, nor any accounts of the ancient writers whereby their position can be determined with even a moderate degree of precision, with the exception of the Basilica Emilia, as above stated, the Basilica of Constantine, which will be presently referred to, and the Basilica Ulpia in Trajan's Forum, which has been described already. Those which are assigned exclusively to the Roman Forum are the Basilica Emilia, which will be referred to in the description of the church of S. Adriano, in the second section of this chapter, the Basilica of Paulus Emilius, and the Basilicas Julia, Fulvia, Portia, and Sempronia. All these ancient buildings, to which might be added the names of many more, forming altogether an extraordinary multitude crowded together within an exceedingly limited space, and consequently, owing to the casualties that have happened on the spot during a period of a thousand years or more, overspread with the veil of oblivion, have furnished a never-ending and unsuccessful subject of controversy for the antiquaries during many centuries.

Proceeding along the eastern side of the Campo Vaccino to the southward, the next object, which is within a very short distance, is the ruin of the Temple of Antoninus and Faustina, supposed to have been dedicated by the senate and Roman people to Antoninus Pius and his wife Faustina ; though inasmuch as that the names of the wives of Antoninus Pius and of Marcus Aurelius were both Faustina, that both died before their husbands, that public honours were decreed to both by the senate, and that neither of the two are particularly distinguished from each other by the terms of the inscription, a

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question in consequence arose among the antiquaries as to which of the two imperial pairs of Antonines the temple belonged. But as the inscription happens to consist of two lines, of which the upper line contains the words "Divo Antonino," and the lower line the words "Divæ . Faustinæ." Ex. S. C.," a conclusion has been arrived at by all the principal authorities that the epigraph originally consisted of only the second line, containing exclusively the dedication of the temple to Faustina, and that the upper line, investing the emperor with posthumous honours similar to those of his consort, related especially to Antoninus Pius as above stated, and was added subsequently.

The remains of the temple existing at the present day comprise a very considerable portion of the portico and of the walls of the cella, which latter portion, converted to the modern church of S. Lorenzo in Miranda, will be referred to in the second section of this chapter. In front of the western gable, facing towards the Campo Vaccino, the approach to the principal entrance of the modern church is by a light wooden bridge thrown across an excavation, which, protected by a railing, has been sunk to the depth of twelve or fifteen feet to the extent of the ancient level, for the purpose of laying bare the bases of the columns of the portico. The portico was originally supported by six Corinthian columns of cipollino in front, and two on each flank, of which all, with the exception of one in front, or upon the angles, are still in existence. The height of each shaft, which is composed of a single block, is said to be 47 ancient Roman feet including the base and capital, and the circumference by actual measurement is 15 English feet 6 inches, larger than any other column of cipollino to be seen in Rome. The white marble entablature in front is tolerably perfect, and extends, not only over the flanks of the portico, but over the flanks of the cella to a considerable length. The portion of the frieze in front is occupied by the inscription above referred to, and the remainder, upon the flanks ornamented with griffins, candelabra, &c., with which the public have been made familiar by numerous prints and drawings, is justly celebrated for the beauty of the design and sculpture. The walls, which enclose an oblong rectangular area, are built in the Etruscan style, of enormous blocks of peperino laid together without cement, and

with a degree of precision if not equal to the Tabularium, at least sufficient to raise a momentary question in the mind whether or not the masonry belonged to a building of an earlier period of which the Roman senate availed themselves in building the temple. For the same Etruscan style is to be traced in masses to be observed here and there in the substructure of the houses between the spot in question and the Forum of Nerva, whose ancient wall situated within a very little distance of the spot is supposed by the antiquaries to be many centuries more ancient than the Forum, as was before stated.

The Via Sacra passed from south to north along the Forum within a few paces in front of the Temple of Antoninus and Faustina, at which spot the surface of the Campo Vaccino has been considerably reduced by artificial means to a level with the verge of the excavation, as may be observed on looking towards the avenue of trees before referred to, which grow on ground considerably higher still, upon a bank scarped and lined with a brick wall eight or ten feet high. Such was the elevation caused by the accumulation of ruins and rubbish during the dark and middle ages! The Temple of Antoninus and Faustina stood in fact the whole depth of the excavation, fifteen feet or thereabouts, above the Via Sacra, as appears not only by the remains of the road in existence, but by the discovery in the process of making the excavation of the marble steps, twenty-one in number, which led to the entrance. Upon the Via Sacra, and very nearly opposite the Temple of Antoninus and Faustina, the triumphal arch, built by the censor Fabius after his conquest of the Allobroges, is supposed to have been situated.

Proceeding, however, a few paces to the southward along the eastern side of the Campo Vaccino, the ruin of the Temple of Romulus and Remus is included in the line of buildings. The Temple of Romulus and Remus, though little or nothing is known of its ancient history, is supposed to have been built at a period of the empire about the reign of Constantine, and the remains at present existing consist in the first place of a circular brick cella, which, having been converted to the vestibule of the modern church of SS. Cosmo e Damiano, built by Felix IV., in the year 527, will be referred to in the second

section of this chapter. It will be necessary, however, to observe in the present place, that on the occasion of rebuilding the church of Pope Felix by Urban VIII. in the year 1630, it was found expedient to raise the pavement of the former building, and accordingly two apertures leading into the church from the Campo Vaccino through the ruin in question were made in the circular wall. The jambs and lintel of the outer of these entrances are composed of a portion of the entablature of the ancient temple, and above the portal is a similar architrave supported on an ancient pair of porphyry columns, five feet seven inches in circumference. The mouldings of the above ancient fragments are executed in an overwrought style of sculpture, and the door is an ancient one of bronze, transported by Urban VIII. for the purpose, from Perugia. The porphyry columns and the entablature are in fact a conspicuous portion of this part of the ruin; for though the circular wall is in excellent preservation, and considered by scientific people to correspond with the period assigned to it, the structure altogether has an insignificant appearance, owing to the homely style of roof that has been placed upon it—a plain circular covering of common red tiles, slanting at an obtuse angle from a point in the centre towards the circumference, like the cap of a mushroom, similar to the roof with which the Temple of Vesta on the banks of the Tiber has also been provided. Another portion of the same ruin is situated within a few yards of the circular building to the southward, merely, in fact, across the road or street called the Via Crucis, the same by which we entered the Campo Vaccino from the eastward, between the church of SS. Cosmo e Damiano and the Basilica of Constantine. The object in question is a pair of Corinthian columns of cipollino, supposed to have belonged to the pronaos or portico of the ancient temple, which are surmounted by a considerable portion of their original entablature. The upper portion only of the shafts is visible, owing to the accumulation of soil fifteen feet, or thereabouts, above their bases, though the height, according to an experiment made in 1753 by Benedict XIV., is said to be 33 feet, the bases included. The circumference, by actual measurement, taken four feet above the present level, is eight feet five inches. The above columns were accompanied by another of a similar description until the seventeenth century,

when the latter was removed by Urban VIII., on the occasion of the rebuilding the church.

Opposite the above-mentioned columns, on the northern side of the Via Crucis, is a small oratory, which has been recently annexed to the church of SS. Cosmo e Damiano, principally for the purpose of a vestiario, or robing-room, where the friars or Fratelli di Saccone Neri, whose duty it is to perform every Friday the religious observances instituted at the Colosseum in honour of the Christian martyrs, deposit and resume their habiliments, whether for the purpose of doing duty as priests as above stated, or of proceeding through the city in their daily office of collecting alms—*per elemosinare*, as is the expression. The Fratelli di Saccone Neri are remarkable for parading the streets of Rome continually, in a costume calculated to produce a singularly awful impression on the minds of the people, as they walk along bare-legged and bare-headed, their black robe fastened tight round the waist with a common cord, and broad slouched hat hanging suspended behind on the back and shoulders, while the eyes gleam with extraordinary effect and brilliancy through two small holes in the cowl that entirely conceals the countenance. The more so as the Fratello, who, as it is said, is not unfrequently a Roman noble or a cardinal disguised as a mendicant, has thus an opportunity, without the possibility of being himself recognised, of appreciating the meed of charity contributed by every individual, which consideration carries with it no little weight in many cases. The solicitation, however, is made in silence, and with the exception now and then of a very expressive shake and rattle of the money-box carried in the hand of the bearer, who pursues a steady course without turning to the right or left, he is otherwise unobtrusive.

Within a few paces of the oratory on the side towards the east, on a spot that I am unable to define precisely, there are to be observed the remains of an ancient wall composed of travertino, peperino, and tufa, which the antiquaries have never been able to identify, and some, supposing the site of the Forum of Julius Cæsar to have been here instead of being situated further northward, as before stated, consider a portion of that Forum. There is also to be observed, immediately opposite the church of SS. Cosmo e Damiano, and stretching thence

across the Campo Vaccino to the church of S. Maria Liberatrice on the northern angle of the Palatine, a paved road, which, though not ancient, is by no means of recent construction, and composed, after the fashion of the ancient roads, of large blocks of selce.

The next and last building on the eastern side of the Campo Vaccino, situated close to the angle, is the Basilica of Constantine, said to have been commenced by Maxentius, and completed by his victorious rival after Maxentius was killed at the battle of the Pons Milvius. It is, however, not a little singular, and not the least conclusive of one of the very many facts by which the uncertainty of such questions of antiquarian research may be estimated, that notwithstanding the building, regarded in the light of a ruin, is in good preservation, and also by its dimensions and general appearance the most conspicuous perhaps of all the ancient monuments in the Campo Vaccino, it was mistaken for many centuries for a totally different edifice from that which it is now acknowledged to be by the universal consent of great authorities. It was in fact, until a recent period, so generally mistaken for the Temple of Peace built by Vespasian in the first century of the Christian era for the express purpose of preserving the spoils brought by his son Titus from Jerusalem, that it was not only commonly so called, even as it is at the present day, but also distinguished by that title in the inscription of Paul V., engraved in the year 1614 on the pedestal of one of the ancient columns of the ruin in question, which he caused to be transported thence and planted in front of the Basilica of S. Maria Maggiore. At all events the accounts of the ancient writers are not sufficiently precise to indicate the position, nor are there any other grounds for identifying the ancient Temple of Peace with the present ruin than the testimony of an inscription in which the words "*pacis æternæ*" are legible, but which, after all, turns out to have been discovered, not as was generally supposed on the site of the ruin, but a considerable distance farther to the northward, near the Arch of Septimius Severus. The former existence of the Temple of Peace is certainly indisputable, and also the fact of its destruction by fire* in the 191st year of the Christian era, in the reign of Commodus; some authorities

* See Suetonius, Dion, and Procopius.

have even been inclined to recognise a considerable portion of the Temple of Peace in the main arches of the present ruin, supposing it at all events to have been built precisely on the same site, though the construction bears no similarity to an ancient temple, but on the other hand resembles exactly the form of a basilica. The conclusion, however, in favour of its being an edifice of the time of Constantine, is not only afforded generally by the description of the masonry, but particularly by the marks that have been discovered on some of the bricks corresponding with those of the baths of Dioclesian; and that it is at all events a building of an era considerably later than the reign of Vespasian, was decided beyond all manner of doubt by the discovery in the year 1828 of a silver medal or coin of the reign of Maxentius embedded in a mass of the brickwork.

The present remains of the building, which, when perfect, was a rectangular structure 330 ancient Roman feet in length and 220 in breadth, consist of three magnificent brick arches, which, facing westward across the Campo Vaccino, stand in a row like the arches of a bridge or viaduct. The span of the central arch, which is lofty in proportion, is about 83 feet—of the others somewhat less; and the soffits of all three are lined with octagonal coffers of bare brick, which appear never to have been cased with a coating of stucco, forming altogether a magnificent pile of brickwork, covered with shrubs and verdure, growing from an even layer of earth that rests upon it like a terrace. As the ground in the rear, upon which the ruin abuts, rises by a gradual ascent, those persons inclined to try the experiment of walking upon the above-mentioned terrace may have access thither on making application at the Convent of the Zitelle Mendicante, in a street close adjoining, and there may receive permission accordingly to pass, on certain prescribed days, through the nuns' garden, in which, about midway up the ascent, stands a small oratory. The appearance of a group of persons above is rendered not a little picturesque to a spectator standing below under the arches, owing to some large apertures through which—though the footing, such is the sound and tenacious quality of ancient brickwork, is tolerably secure—the sky is visible. The fabric, such as it is, is in fact likely to endure for many more centuries. All the arches are turned, after the

fashion of the period, upon a double row of flat bricks or tiles 22 inches square, of which one or two, placed together in the centre, serve for a keystone; and above the crowns appear, partly mingled with the superincumbent soil, the remains of the white marble entablature formerly supported by magnificent fluted Corinthian columns of white Porine marble, 48 Roman feet in height, and 18 feet in circumference. One of these columns, which remained standing in its place in the year 1614, was then removed by Paul V., as above stated. Upon the ground in front of the arches are to be seen several truncated fragments, 12 or 15 feet in height, of the brick piers by which the three naves appear to have been divided, sufficient to give to the building the character of a Christian basilica, corresponding with the Teutonic style of architecture introduced at that time by Constantine. There are also to be observed some fragments belonging to the ancient building, one of which is a broken shaft of a column of red granite, 12 or 14 feet in length, and 5 feet 8 inches in diameter; and others, pieces of cornices, architraves, brackets, &c.; and particularly one huge coherent mass of brickwork, five or six tons in weight, the same, probably, in which the silver medal of the reign of Maxentius was found embedded. The remainder of the vaulted roof, of which the object in question is an avalanche, has disappeared altogether.

The southern limit assigned by the early antiquaries to the Roman Forum ends with the Basilica of Constantine, whence the line of the eastern side of the enclosure is continued by the ruins of the Golden House of Nero, consisting of huge disjointed masses of ancient brickwork, which extend to the Colosseum. The southern boundary, coincident with that of the Campo Vaccino, is here marked by the gable of the modern church and convent of S. Francesca Romana, comprehending a portion of the ancient Temple of Venus and Rome, and also by the Arch of Titus. A considerable open space of greensward extends on each side of the church and convent; and an open road, difficult to determine by its appearance whether ancient or modern, composed of enormous blocks of selce, passes through the Arch of Titus.

The Temple of Venus and Rome, so called from the connexion of Venus with the city, by being the mother of Æneas,

the ancestor of Romulus, was built by the Emperor Adrian after a design of his own. It is related of him, that vain of his own accomplishments as an amateur architect, and jealous of the fame of the great Apollodorus, whose character on account of the Forum of Trajan and other public buildings was then highly celebrated, and to whom, previously to his becoming emperor, he had conceived a mortal antipathy, he sent the plan above referred to under the pretext of submitting it for approval, but in reality with the intention of casting a slur on Apollodorus, by thus appearing independent of his services. The architect, however, not only found fault with the plan of the emperor, and proposed a more elevated site for the temple, whence, raised on a vaulted foundation, it might be seen with better effect from the Via Sacra,* but ventured to criticise the proportions of the ground-plan, by observing sarcastically that the statues of Venus and of Rome, if inclined to walk out of doors, considering the limited space within, would be unable to do so. Apollodorus, however, in consequence of so expressing his opinion, was condemned to linger a long time in exile, and was ultimately put to death.

The Temple of Venus and Rome was singularly constructed in the form of a double temple, extending from north to south from the Forum towards the Colosseum, in length 333 feet, and in breadth 160 feet, the space being divided by a transverse wall in such a manner that the two absides, of which one contained a statue of Rome personified, and the other a statue of Venus, stood back to back to each other. The position is referred to by Suetonius, though he merely states it to have been built by Adrian "*close to the Forum;*" but the present ruin is clearly identified by two lines of Prudentius, who refers to the double absis very distinctly :—

> "Atque urbis Venerisque pari se culmine tollunt,
> Templa: simul geminis adolentur thura deabus." †

The building is said to have been elevated on an artificial plane of 500 feet by 300 feet, varying according to the declination of the ground, of which the height, accessible by a flight of steps which extended all round, was 26 feet at the

* Dion Cassius, lib. 69.

† Orationes contra Symmachum, lib. i. v. 221.

southern extremity. The walls of the cella were of brick, covered with slabs of Parian marble of great thickness, surrounded by a peristyle, of which the columns, also of Parian marble, were fluted, of the Corinthian order, and nearly 18 feet in circumference; in number, twenty on each flank, and two rows of five each on each façade. Upon the flanks also was a portico, supported on columns of grey granite, nearly 10½ feet in circumference; and in front of one or other of the façades were planted a pair of columns of cipollino marble, 18 feet in circumference, each of which served the purpose of the pedestal of a statue. The exterior of the roof was covered with plates of bronze. Each of the two compartments was constructed in its interior with a single nave, and the vaulted ceiling lined with coffers of gilded stucco; the pavement was composed of giallo antico and serpentine, and the walls were sheathed with the same material; and several columns of porphyry, 6½ feet in circumference, were contained in both compartments. The Temple of Venus and Rome, after being destroyed by fire, was restored by Maxentius; and there are accounts of its existence so late as the seventh century, about the year 630, when Pope Honorius I. transferred the plates of bronze from the roof to the roof of the Vatican.

The ruin, which, notwithstanding the unequivocal description in the lines of Prudentius, corroborated by the testimony of the medals of Adrian and Antoninus Pius impressed with its resemblance, has been occasionally mistaken for other ancient structures, such as temples of the Sun and Moon, of Isis and Serapis, &c., consists of a considerable portion of the northern and of the southern absis, to see which to the best advantage it is necessary to obtain admittance to the convent of Benedictine monks, by a door within the portico, upon the northern gable of the church of S. Francesca Romana, westward of the church door. Admittance may be had either by one door or the other; though neither way is to be at all times depended upon, as the church is one of those few in Rome which are not thrown open to the public every day at the usual hours; and the friars who perform the offices, being extraordinarily few in number, are frequently all absent, engaged in their diurnal occupation of collecting alms in the city. Previous to entering the church there are to be observed in the portico several fragments of the

ancient temple, including a very large piece of a magnificent entablature; and within the convent there is also a pleasant corridor, worthy of being visited, from the windows of which, extending along both flanks of the building, an excellent view is obtained of the elevated plane of its substructure, as well as of a considerable collection of fragments of the ancient edifice that lie scattered on the ground. Passing through the convent, a door on the southern gable leads into the friars' garden, a small rectangular plot of ground cultivated by the friars themselves, and well stocked with cabbages, kitchen vegetables, and young orange-trees. The site of the garden is precisely identical with the area of the northern nave of the temple, of which a considerable portion of the original walls is still remaining, and particularly of the absis belonging to it, which absis is supposed to have contained the statue of Rome, while the statue of Venus occupied the southern one. The object in question is a picturesque fragment, formed of brick, comprising a large portion of the lower concave, and part of the semidome, to which latter a small portion of the vaulted roof of the cella, lined with coffers of white stucco, still adheres. A good view may also be had of the exterior from the greensward upon the eastern flank of the building, whence may be seen, overtopping the wall of the garden, not only the northern absis above referred to, exposed to the weather, but the southern absis also, which latter, though an inconsiderable fragment in point of size, is sufficient to convey to the mind a perfect idea of the peculiar duplicate construction of both together. Here also, upon the greensward on the eastern flank of the building, may be observed several truncated shafts, some of considerable length, of grey granite columns belonging to the ancient building, as well as, here and there, scattered on the ground among the others, fragments of an entablature. With regard to the columns, some, consisting of single blocks of granite 12 or 15 feet in length, are bored towards the extremities in deep holes, made apparently for the purpose of inserting iron bolts to hold the blocks together. The holes, circular, and about 3 inches diameter, may be observed on the horizontal plane of the section, inclining in an oblique direction towards the perpendicular surface, some a few inches deep, and others perforated right through. Proceeding hence

to the western flank of the building, there may be observed also, lying scattered upon the greensward that overhangs the road, which, passing through the Arch of Titus, extends along the north-eastern side of the Palatine, several fragments of grey granite columns belonging to the ancient temple, and, especially close to the wall, some large portions of Corinthian capitals of white marble. Upon this flank of the building particularly, and still more so upon the southern gable towards the Colosseum, the elevation of the greensward above the lower level, rising precipitously above the road near the Arch of Titus, and increasing gradually in height towards the Colosseum, according to the declination of the plane, is particularly conformable in appearance with the ancient artificial substructure of the Temple of Venus and Rome referred to in the beginning. The height upon the southern gable, where the ground resembles a terrace fronting the Colosseum, is elevated, as it was originally, according to the ancient description, 26 feet or thereabouts. The bank on this part is scarped and lined with brickwork; and in some places the remains of the ancient steps, which here led from below to the southern façade of the temple, may be recognised. There are to be observed also some apertures or excavations in the bank that have never been distinctly accounted for, and are generally supposed to have been made during the middle ages, whether for the purpose of sepulchral vaults or places of concealment. Here also, in front of the southern gable, close to the south-eastern angle of the modern building, is to be seen a very remarkable fragment of a white marble entablature, the largest, perhaps, composed of a single block of marble that exists in Rome, with the exception of the two fragments of an entablature belonging to the Temple of the Sun of Aurelian, in the Colonna gardens on the Quirinale.

Immediately in front of the northern gable of the church of S. Francesca Romana is to be observed a portion of an ancient road, supposed to be the Via Sacra, which here appears to branch off to the east and west, and then proceed to the southward in two parallel lines along the eastern and western flanks of the building, the latter line passing through the Arch of Titus. The present specimen, terminating towards the north abruptly, as if the remainder of the portion in the Campo Vaccino had been purposely broken up, is composed, similarly

to all the other ancient roads in Rome, of large pieces of selce; and as regards the portion to the south between the Arch of Titus and the Colosseum, has been renewed, apparently in modern times, with blocks of the same form and material. By this road travellers coming from Naples and Albano, by the Appian Way—celebrated for its ancient monuments, of which the tombs of Cecilia Metella and the Scipios, and the triumphal arches of Drusus, Constantine, and Titus are still in existence—enter Rome at the present day.

The Arch of Titus was built by the Senate and Roman People in the reign of Domitian, and dedicated to Titus after his death in commemoration of his conquest of Jerusalem. It is a massive rectangular structure of Pentelic marble, surmounted by an attic, terminating above like the other triumphal arches by an horizontal plane, though pierced with a single aperture instead of three apertures, as those of Septimius Severus and Constantine. On both sides the frontage facing to the north and to the south is similar, and the main entablature supported by four fluted composite columns. Upon the southern façade especially the frieze is sculptured in bass-relief, representing a sacrificial procession, and above, upon the attic, the following original inscription, engraved in clear capital characters, appears perfectly legible:—"Senatus . Populusque . Romanus . Divo . Tito . Divi . Vespasiani . F. Vespasiano . Augusto." There are also figures of Victory in bass-relief on the spandrels of the aperture, though as regards the remainder of the structure, some of the columns and a considerable portion of the eastern flank having been destroyed, the whole was repaired under the auspices of Pius VII. by the architect Valladier in such a manner with travertino that notwithstanding the difference of material is distinguishable, the whole has been entirely completed in its original proportions. Within the aperture the vaulted soffit is lined with coffers or rosettes composed of various dissimilar patterns, with a bass-relief in the middle representing the apotheosis of Titus seated on the back of an eagle. The sides, which are of very considerable depth, are completely covered with the celebrated bass-reliefs, which, relating to one of the most remarkable epochs in Christian history, the capture of Jerusalem, represent the triumphal procession of Titus to the Capitol with the spoils of the Temple,

which, whether or not subsequently deposited in the Temple of Peace built for the express purpose by Vespasian, remained at all events in Rome for 400 years afterwards until carried away by Genseric to Carthage. Of these interesting works of art, executed in an excellent style of sculpture, each on a single slab of white marble extending the whole depth of the aperture, the one on the eastern side represents Titus seated in a chariot drawn by four horses abreast, led by a figure of Rome personified by a female, and accompanied by another female figure of Victory, the latter holding a chaplet above the head of the Conqueror of the Holy City, and hovering over the chariot, which is preceded and followed by numerous groups of senators, citizens, lictors bearing their fasces, &c. The bass-relief on the western side is a continuation of the same procession, consisting of captive Jewish soldiers, followed by several of those identical implements of religious observance in the Temple of Jerusalem that are actually detailed in the Bible, and appear here represented on marble by the artist whose own eyes beheld them. Here accordingly is to be seen an exact resemblance of the very objects in the state in which they existed at the period in question, including the table of gold, the seven-branched golden candlestick and the silver trumpets, all borne on men's shoulders, and very clearly recognizable, though the heads of some of the bearers are deficient, and the bodies much mutilated.

The wall of the Farnese gardens on the Palatine, already described in the ninth chapter, extends from the Arch of Titus along the north-east side of the hill very nearly to the northern angle. Here, in front of the church of S. Maria Liberatrice, are three isolated columns extending in a line across the Campo Vaccino, a little to the northward of the paved road before referred to leading from the church of S. Lorenzo in Miranda opposite. These columns have furnished a source of frequent controversy among the antiquaries, who at various times assigned to them different titles, and in turn supposed them to be the remains of the Temple of Jupiter Stator, the Temple of Castor and Pollux, the Temple of Minerva Chalcidica, and also of the bridge built by Caligula for the purpose of connecting the Palatine with the Capitoline. The prevailing opinion, however, principally supported by a portion of the

ancient diagram of the building with the letters "*Grecost.*" engraved upon it, found among the fragments of the Pianta Capitolina, identifies the ruin with the "*Grecostasis*," an ancient edifice of the Republic, built about 280 years before the Christian era for the express purpose of the reception of the ambassadors from foreign countries, and so called in consequence of the ambassadors of Pyrrhus King of Epirus being the first who were received there. The Grecostasis was rebuilt and considerably extended by Antoninus Pius, who elevated the new building on a lofty substructure of brick sheathed with marble, accessible by a triple-branched flight of steps ending in a single and a broader flight, that led to the platform in front. The aspect of the principal façade facing across the Campo Vaccino towards the Temple of Antoninus and Faustina was a little to the northward of east, and this façade was ornamented with eight columns, and each of the flanks with thirteen or with fifteen columns.

The ruin, as it exists at present, is situated within an excavation sunk several years ago for the purpose of laying bare the substructure to a depth varying from 6 to 20 feet, and in its periphery, which is protected on the deeper portion by a wooden railing for the sake of security, about 720 feet; which operation having been performed imperfectly and long since abandoned, the banks have for the most part crumbled to an inclined plane and become covered, together with the whole area below, with long coarse grass like a deserted gravel-pit. The three columns in question belonging to the thirteen or fifteen of the southern flank of the ancient building, are surmounted by a perfect portion of their entablature, and composing a prominently picturesque object in the numerous prints and drawings of the Roman Forum, are considered the most perfect model in Rome of the Corinthian order, fluted, formed of white marble, in height said to be 48 ancient Roman feet including base and capital, and 4½ feet in diameter. The precise dimensions, however, as regards the latter item, are, by actual measurement, 14½ English feet 3 inches in circumference, or 4 feet 10 inches diameter. There remains nothing further to be said of an object generally so well known to the public otherwise than that the entablature, which is exquisitely wrought, appears to exceed in its depth the ordinary

proportion, and that in many places on the shafts of the columns there are to be observed between the flutings patches of the red colour with which they were evidently painted formerly.

Close to the northern angle of the Palatine, immediately beyond the church of S. Maria Liberatrice, the Curia Hostilia, so called from having been originally built by Tullus Hostilius, is supposed to have been situated. The term *curia* was originally applied by Romulus topographically, at the same time that he appointed a senate of 100 members, a body guard for himself of 100 celeres, and endowed the Romans with a constitution after the Lacedæmonian model.* The people then being divided into three tribes, and each tribe into ten curiæ with a portion of land including a temple allotted to each, the land so allotted was distinguished by the title, which in the latter period of the Republic, as in the instance of the Curia or senate-house of Pompey, was transferred to the building. As regards the Curia Hostilia, in which at first no persons of inferior authority to the senate were allowed to sit, notwithstanding that such buildings were used at a later period as places of meeting for other civic authorities, there are no accounts of its restoration previous to 80 years before the Christian era, when it was rebuilt by Sylla, and soon afterwards, on the occasion of the insurrection, when the Roman people tore up its benches to make a funeral pile for Publius Clodius, having been wilfully set on fire and burnt to the ground, it was rebuilt by Augustus, and, in consequence of the foundations having been previously laid by Julius Cæsar, was called the Curia Julia. The site of the original building is at all events memorable as the spot where Tarquin committed the murder of Servius Tullius, who was precipitated from the top of the steps to the bottom, and afterwards his dead body overdriven in the Vicus Sceleratus by the chariot of his daughter Tullia.

Annexed to the Curia Hostilia another public building, the Comitium, is said to have been situated: The Comitium was originally an open space enclosed by walls, appropriated to the meetings called "*Comitia curiata*," held for the purpose of the election of priests, the promulgation of the decrees of the senate to the Roman people, and occasionally the administra-

* Dionysius, book ii. chaps. 3 to 14.

tion of justice. The statue of Horatius Cocles, the same which was afterwards struck by lightning, according to Aulus Gellius* and Pliny,† was contained in the Comitium, and the enclosure was afterwards substituted by a covered building that, together with the Curia, from the ground-plan of which latter building there is no possibility nowadays of separating the other, extended in front over the space afterwards built upon by Antoninus Pius in the reconstruction of the Grecostasis as above related. The identity of the position of the Curia and the Comitium is corroborated by the discovery of the Fasti Consulares, or list of the consuls and public officers of Rome from the time of Romulus to Augustus, which were dug up close to the church of S. Maria Liberatrice in the sixteenth century, having been contained in the days of the Empire either in the Curia or in the Comitium.

All the remaining vestiges of the Curia and the Comitium thus blended together are comprised in an enormous disjointed mass of ancient brickwork, situated close to the Palatine in the rear of the church of S. Maria Liberatrice, and extending 40 or 50 yards perhaps on each side of the northern angle. In order to examine a portion of these ruins to the best advantage it is necessary to pass through the church and sacristy, whence a door in the western gable of the building leads at once into a small rectangular enclosure, evidently the area of an ancient chamber, fenced for the most part all round by lofty walls, supposed, from the appearance of the brickwork, which corresponds with the Augustan era, to have belonged to the Curia Julia. The house of the priest who performs the offices of the church is annexed to the northern flank, and from the house also there is an entrance to the enclosure, which thus completely hemmed in by lofty elevations has an isolated appearance, somewhat resembling a tennis court, were it not that the ground, on a spot where even the feet of Cicero may have trodden and his voice resounded under a vaulted roof, is now well cultivated in the open air and stocked with thriving garden vegetables and orange-trees. To the thriving growth of these the priest, who performs all the labour of cultivation and pruning with his own hands, attributes, as he told me, the removal from the spot of malaria, with which it was generally

* Lib. iv. cap. 5. † 'Nat. Hist.,' lib. xxxiv., cap. 11.

considered to be infected, and the house was abandoned accordingly, until a few years ago when, after it had remained a long time empty, he made it his place of habitation, and has resided there ever since with impunity. With regard to the walls in question, a very few seconds is sufficient for their inspection, though neither these nor the various other fragments composing the mass of ruins above referred to, which latter are for the most part inaccessible, are sufficiently indicative of the building of which they formed a part to be assigned to the Curia or Comitium separately, or even to be in any way identified as belonging to either one or the other, otherwise than on account of the position.

In front of the Curia and Comitium the Rostra were supposed to have been newly erected by Julius Cæsar, who, at the same time, suffered the ancient Rostra which had previously occupied a spot near the centre of the Forum to remain standing. The Rostra was a sort of campestrial pulpit, or suggestum, for public orators, constructed in a rectangular form and elevated on a circular basement, so called on account of having been ornamented with the beaks of ships taken from the enemy on the occasion when the consul Caius Mænius, 357 years before the Christian era, having stormed the city of Antium, the maritime capital of the Volsci, burnt several of the vessels of their fleet, and dragged the remainder up the Tiber. Then the first Rostra, dignified originally by the title of a temple, were erected.* From the Rostra Julius Cæsar, during his quæstorship, pronounced funeral orations on his aunt Julia and on his sister Cornelia; and suspended from, or in front of the Rostra, the head of Cicero, as the Romans were used to serve the heads of their decapitated enemies, was exposed by Antony in retaliation for having been himself denounced from the same spot by Cicero.

The Column of Phocas is planted in open space in the Campo Vaccino, on a spot a little more than mid-way between the northern angle of the Palatine and the centre of the Tabularium. A tall, isolated shaft, clear of surrounding objects, and one of the most conspicuous among all the adjoining ruins, it is not only a remarkable instance of oblivion on the part of posterity, who have allowed a monument of considerable

* Livy, lib. viii. cap. 14.

celebrity to be blotted from their recollection in the course of a few centuries, but is illustrative of the uncertainty that must necessarily attach to the conclusions of antiquaries when their researches are directed towards objects of a much earlier period. The Column of Phocas, distinguished as the "nameless column with a buried base" by Byron, was an object altogether nondescript among the learned, and mistaken for the remains of several other ancient buildings, such as the Temple of Jupiter Custos, the Bridge of Caligula, &c., until the soil which lay level with the torus of the shaft was removed in the progress of an excavation undertaken in 1813, by the late Duchess of Devonshire, and continued afterwards in 1817 to a considerable, though unequal depth, amounting to 29 feet in some places, and about 600 feet in periphery. It was then for the first time discovered that the column was planted upon a pedestal, on the face of which appeared an inscription engraved in capital characters, well preserved and legible, relating in clear, explicit terms that it was erected in honour of the Emperor Phocas, whose statue of gilded bronze was placed on its summit by Smaragdus, exarch of Italy. In the inscription, of which an exact copy may be seen in various publications, the name of Phocas is said to have been erased by his successor Heraclius, notwithstanding that the reign is sufficiently determinable by the date, A.D. 608. The height of the pedestal is about 12 feet, and it is elevated on a square pyramidical basement, to which a flight of eight steps ascend on all the four sides; the whole together, steps, pedestal, and basement, being composed of large ill-jointed blocks of travertino, generally speaking of such inferior masonry, that no other ancient building in Rome is to be compared to it. The column itself, far more perfect as regards its style and sculpture than the pedestal or basement, is accordingly considered to belong about to the period of the Antonines, and to have been procured from another more ancient building by Smaragdus for the occasion. It is formed of white marble, of the Corinthian order, fluted, 13½ ancient Roman feet in circumference, and 47 in height. Within the present excavation, in the process of making which, by the way, it has been ascertained that the ancient level of the ground, at the spot in question, is about 10 palms, or 7 feet 3 inches, lower than at the Arch of Septi-

mius Severus, there are to be observed two other quadrangular basements, which, though their history is not known with any degree of certainty, are supposed to have supported, the one a statue of Marcus the son of Lucius Cispius the prætor, and the other a statue of Minerva Averrunca, so entitled from the Latin verb *averruncare*, to avert or expiate. The inscriptions which were found on the spot are said to be engraved partly in Greek and partly in Latin, dedicatory in general terms to the averruncal or tutelar deities. A tunnel, previously referred to (page 100), connects the present excavation with the excavation at the foot of the Capitoline.

The column dedicated to the consul Caius Mænius, on account of his victory over the Volsci, as above stated, though its position has never been clearly determined, is supposed to have stood very near the site of the Column of Phocas; and also, within a few paces of the same spot, a column dedicated to Julius Cæsar; a column dedicated to Claudius II., called Claudius Gothicus; and the Columna Milliaria, or metropolitan milestone, on which were engraved the distances to the principal cities of the Roman states: to which might also be added a multitude of other monuments, which, though pretty generally known on the authority of the ancient writers to have existed at various periods in the Roman Forum, I cannot pretend to enumerate.

The VELABRUM was a low, marshy tract of ground, of which neither the limits nor even the etymology of the term have ever been precisely determined. It is, however, generally understood now-a-days to have comprehended in its central portion the space between the Palatine and Capitoline hills, extending at its extremities in one direction towards the Tiber, and in the other across the Campo Vaccino to the Arco de' Pantani, which latter object, evidently derived from the Italian word "*pantano*," a fen, marsh, or bog, appears at all events to bear reference to the original character of the locality. With regard to the derivation of the word, it is supposed to have proceeded from velum, a sail, whether because booths covered with sails, where oil and other commodities were sold, were erected on the Velabrum, or because sails were laid upon the damp ground for the convenience of the people to walk upon during the Circensian games; though there appears no certain

foundation for either conclusion: and it is somewhat singular, at all events, that a term so generally adopted by modern authorities is not to be found at all in any of the classic writers. Within the tract of ground in question, that is to say, between the north-west side of the Palatine and the Capitoline, now occupied by the Via di S. Teodoro, the Via delle Grazie, and the Piazza della Consolazione, the "*Lacus Curtius*," a celebrated marshy or watery spot in former times, is supposed to have existed. It was so called because Metius Curtius the Sabine, who, in a grand battle with the Romans, commanded the centre of the Sabine army under Tatius, after being wounded in a personal combat with Romulus, made his escape from the Roman chief by wading across it in his armour.* It may be questionable whether or not the celebrated chasm—which at a later period is said to have miraculously appeared in the Roman Forum, when Marcus Curtius the Roman, 360 years before the Christian era, devoting his life as an expiatory sacrifice according to a decree of the augurs, precipitated himself down the gulf on horseback for the welfare of his country—was also within the limits of the Velabrum. The stagnant waters were, however, first removed from the level and carried away into the Tiber by Tarquinius Priscus, by the Cloaca Maxima, the most magnificent of all the drains ever yet constructed; notwithstanding which, whether it was that the drainage was ineffectively performed or otherwise, the bridge that has been already referred to was built between the Palatine and Capitoline by Caligula, and crossed a portion of the ground included in the Velabrum. The assigned object of Caligula in the construction of the bridge in question, which connected his palace on the Palatine with the Temple of Jupiter Capitolinus, was, as he endeavoured to make the Roman people believe, in compliance with the express command of Jupiter,† with whom, in many wonderful instances that he related, he held mysterious conferences. It would appear, however, inasmuch as the bridge of Caligula was destroyed immediately after his death by his successor Claudius, that as far as relates to the humidity of the ground at that period, there was no occasion for the structure; and as relates to the soil at present, including the whole of the space described as above

* Dionysius, book ii. chap. 42. † Suetonius in Calig., cap. 22.

within the limits of the Velabrum, its nature, diametrically opposite to what it is said to have been in ancient times, is now a sound, arid stratum, fourteen or fifteen feet deep, composed for the most part of crumbled bricks and mortar that has accumulated above the ancient level.

The Temple of Vesta, whose site, if it were possible to determine it precisely, would settle all disputes as to the limits of the Roman Forum, is supposed to have been situated close under the Palatine, a little to the westward of its northern angle, on the spot now occupied by the modern church of S. Teodoro; which conclusion, the circular form of the church, corresponding with the well-known circular figure of the Temples of Vesta described on ancient medals and otherwise, appears in some degree to corroborate. Temples of Vesta were originally built by Romulus on a smaller scale, one in each of the thirty curiæ; and the one in question is said to have been erected by Numa Pompilius as a principal and central establishment, for the express purpose of preserving the Palladium: the site, as before stated, p. 90, is described by Dionysius * to be between the Capitoline and Palatine hills, *upon the Forum;* and the modern antiquaries have accordingly found reason to extend the limits of the Forum westward of the northern angle of the Palatine. The temple was surrounded by a sacred grove and enclosure, where those of the Vestal virgins whose privileges entitled them to the distinction of "*Vestales Maximæ*" had the honour of being buried, and in fact no less than twelve ancient sepulchral inscriptions of the Vestales Maximæ have been discovered on the spot within the last one or two centuries. The Palladium, on account of which the sacred fire was continually kept burning, was a small statue of Minerva 3½ cubits in height, represented holding a distaff; it is said to have existed before the Trojan war, and after being brought by Æneas into Italy, and transported by Ascanius to Alba Longa, finally to have been deposited in Rome by Tullus Hostilius.

Close to the Temple of Vesta the Ficus Ruminalis, or fig-tree, under whose branches the infants Romulus and Remus were found sucking the she-wolf by Faustulus, is supposed to have been situated; and also, immediately contiguous to the

* Lib. ii. cap. 66.

same spot, the Temple of Castor and Pollux; the latter dedicated in consequence of the twins having miraculously appeared to the Roman people at the adjacent fountain of Juturna after the battle at the Lake Regillus. The Temple of Castor and Pollux was afterwards rebuilt by Tiberius, and served subsequently as the vestibule of the Palace of Caligula, built above it on the summit of the Palatine. Finally, close to the northern angle of the Palatine is supposed to have stood the house and palace of Numa Pompilius, who it would seem preferred at all events the spot sanctified by the fable of Romulus and Remus as the site of his dwelling.

Upon the western angle of the Palatine, where the church of S. Anastasia now stands, the house of Romulus is supposed to have been situated, on a spot where, five centuries previously and sixty years before the fall of Troy, when Evander settled with his Arcadians on the Palatine, the scarped bank of the hill was penetrated by a deep cave or grotto, which Evander consecrated to Pan, and called Lupercal. It was shaded by trees, and streams of water trickled from the rock into a natural receptacle below; and within its recesses the she-wolf, after being discovered rendering her maternal office towards the children by Faustulus, departing with a slow and dignified movement, gently retired and hid herself. Accordingly, the bronze group of the wolf and infants, now to be seen in the Palace of the Conservatori on the Capitoline, was preserved for a long period in a small temple erected in the sacred precincts of the Lupercal. The cave, in the time of Dionysius, though the trees had then already disappeared, was still in existence;* and the riotous rites of Pan, called Lupercalia, there celebrated, continued to be performed every year at the vernal equinox, even till the fifth century of the Christian era, when they were first prohibited by Pope Gelasius,† not, however, without a serious remonstrance on the part of the Roman senate and people.

The space between the Palatine and Capitoline is for the most part occupied by three parallel thoroughfares—the Via di S. Teodoro, the Via delle Grazie, and the Via della Consolazione, which latter, the nearest to the Capitoline, passing through the Piazza della Consolazione, is continued in the

* Lib. i. cap. 32 and 79. † Gibbon, vol. vi. p. 187-188.

same direction by the Via di S. Giovanni Decollato, which terminates in the Forum Boarium. The locality occupied by the above-mentioned parallel thoroughfares comprises a considerable tract of ground, crossed by broad, ill-arranged, unpaved streets, and is remarkable for containing numerous large and lofty brick buildings, of which I am not able to state the history, further than that they are at present used as hay magazines, though the spacious vaulted chambers supported on brick arches would seem, from the general appearance of the masonry, to indicate a period almost coeval with the later days of the Empire. Some ancient granaries, moreover, cited by Aurelius Victor, under the title of "*Horrea Aniceti*," though I cannot state the position precisely, are referred to by Nibby, in his *Itinerary*, as existing hereabouts. In addition to the Arch of Tiberius, which was situated at the northern extremity of the Piazza della Consolazione, on the spot where the hospital now stands, there were in the immediate vicinity many other ancient buildings, of which all manner of vestiges have very long since vanished, and whose existence is connected with the locality merely by tradition,—such as the altar of Saturn, dedicated by Hercules, who arrived in Rome next after Evander, and settled on the Capitoline, then called the Saturnian or Cronian hill, at the foot of which he built the altar in question: also a temple of Vulcan, built by Romulus on a spot described as being a little above the Forum: the Temple of Jupiter Stator, built by Romulus between the north-west side of the Palatine and the Capitoline; temples dedicated by Tatius to the Sun and Moon,—and many others.

To the Forum Boarium, situated between the western angle of the Palatine and the Tiber, besides the entrance, before referred to, by the Via di S. Giovanni Decollato, which debouches at a point that may be described as the north-west angle of the irregularly formed open space in question, there is also another approach by a short street, leading by a gentle descent, in a direction from east to west, from the Via di S. Teodoro, which latter thoroughfare is extended in a straight line beyond, to the ancient passage across the Tiber by the Pons Palatinus, now the Ponte Rotto.

The site of the Forum Boarium, celebrated in ancient history four centuries before the foundation of Rome, is remarkable,

in the first instance, for the altar called the Ara Maxima, said to have been erected there by Hercules, in commemoration of his victory over Cacus, who robbed him of his oxen, and accordingly Hercules pursued Cacus to his cave on the Aventine, and slew him. The spot being thus previously sanctified by the altar of Hercules, Romulus selected the altar as his starting-place, when, on the occasion of the ceremony of inauguration, he traced the limits of the new city by the furrow of a plough drawn by a bull and a cow yoked together,* and included the Palatine within a square periphery. There also, with reference to the above-mentioned early traditional tale, another altar, provided with a statue of Hercules of gilded bronze, was erected in later times, under the title of "*Hercules Victor*," which statue was discovered in the fifteenth century buried in the earth, on the spot where it had stood, and is now to be seen in the chamber called the Saloon, in the Museum of the Capitol. In the Forum Boarium also, another object, no less commemorative of ancient tradition, relating to the oxen of Hercules, the celebrated cow of bronze, the performance of the sculptor Myron, was placed upon its pedestal—a work so wonderfully true to nature, that, as is recorded of it, living animals of its own kind were deceived, and mistook it for a real one. So that when all the circumstances above referred to are considered together, it is not to be wondered at that a place thus identified from the earliest ages with so many and various reminiscences relating to cattle was selected in the days of the Empire for the purpose of a cattle-market, and called the Forum Boarium.

The Forum Boarium in its present state is an open, unpaved piece of ground, of which the area is of too irregular a form to be described, surrounded by large brick buildings used as hay magazines, such as were above alluded to, placed at intervals in such a manner, that broad outlets lead outwards towards the Tiber and elsewhere in many directions. In the middle stands a ruin, called the Arch of "Janus Quadrifrons"—as the name implies, a four-fronted structure, dedicated to Janus, of a description such as several others which existed in former times in different parts of Rome, one especially in every regio, under the varieties of "quadrifrons," "trifrons," and "bifrons,"

* Dionysius, lib. i. cap. 88.

according to the number of its fronts, as in the present instance. The only one of these arches in Rome which has been preserved to modern times is the present ruin, whose history, nevertheless, is by no means authenticated, though it is supposed, owing to the extraordinarily inferior style of the masonry, to belong to the reign of Septimius Severus, or a later period. It is a remarkably solid structure of white marble, erected on the area of a square of 105 palms, or 76 feet 8 inches each of the four sides, and pierced with four arches, all converging in a central vaulted space that served in ancient times for the convenience and shelter of the cattle merchants and men of business who attended the market. The whole building, which in height extends very little above the crowns of the arches, and is low in proportion to its area, terminating above, similarly to the triumphal arches, with an horizontal plane, is composed of very large blocks of white marble, of which especially those upon the angles are 7 feet in length, and the ends 4 feet 5 inches square. Each arch upon its exterior is flanked by two rows of three niches, one row above another, making forty-eight niches altogether, all of which, whether or not constructed for the purpose of containing statues, are now empty. Some, however, appear to have been furnished with bass-reliefs, which, as well as other ornaments about the face of the building, have evidently been removed by violence, as may be seen by a profusion of holes, from which the bolts which sustained the objects were extracted. Whatever portion of the original structure may have been wanting, the upper part, an appendage of corresponding form of brickwork, was added by the Frangipani, who used the arch as their fortress in the civil wars. Altogether the structure appears ill-proportioned and stumpy, even with the above addition; though by the latter it is converted to as good a specimen of a stronghold of the Roman nobles during the middle ages as any existing, particularly since the destruction of the last object of such a description that remained in a complete state, a tower fortified in like manner during the disturbances, that stood close to the Arch of Titus at the entrance of the Via di Polvereira, and was removed by Pius VIII. in the year 1829, much to the regret of the antiquaries.

The Arch of Septimius Severus, another ruin belonging to the Forum Boarium, distinguished from the Triumphal Arch of

Septimius Severus in the Forum by the title "*in Velabro*," is situated on the northern side, annexed to the western flank of the church of S. Georgio in Velabro. This structure, dedicated to Septimius Severus, his wife Julia, and his sons Caracalla and Geta, by the merchants and bankers of the Forum Boarium, serves at all events, by the inscription that relates its history, to dispel all manner of doubt as to the site, such as attaches to the site of every one of the other Roman forums. Constructed in the same style as the Arch of Janus Quadrifrons, corresponding with the deteriorated state of the arts of the period, and erected on a rectangular area, terminating above on the summit by an horizontal plane, it nevertheless bears no resemblance to an arch at all, but is pierced with a rectangular instead of an arched aperture, flanked by a pair of broad, low pilasters, which support a remarkably massive entablature, the latter exceedingly overproportioned in depth to the remainder of the elevation. The whole is composed of white marble, covered over the whole front, and within, on the sides and soffit of the aperture, with bass-reliefs, which are particularly interesting, as representing, with more than ordinary minuteness of detail, the circumstances of an ancient sacrifice. Here the Emperor, assisted by his wife Julia and his two sons Caracalla and Geta, are represented in the performance of the ceremony; and all the sacred utensils and implements are very accurately delineated, though it is remarkable that the figure of Geta has been defaced, evidently on purpose, with a similar view, as in the instance of the inscription on the triumphal arch in the Forum, of obliterating all vestiges of his memory. Also in the inscription above referred to, dedicated by the "*Argentarii*" and "*Negotiantes Boarii*" to the emperor, his wife, and his sons, consisting of several lines of legible characters, the name of Geta, which occurs in two places, has been erased intentionally.

Within the distance of a hundred yards or a little more from the Forum Boarium, connected with its south-east corner by a rude path, overtopped for a few paces at the beginning by a series of brick arches, there is to be seen, at a point where the path suddenly turns at a right angle from a southern to a western direction, a fine clear stream of water called the Acqua di S. Georgio, which is the more remarkable as notwithstanding

that, according to the ancient writers, the stream issuing from the rock, near the cave of the Lupercal, and the fountain of Juturna, were both immediately connected with the locality of the Palatine, there is no other stream of water at the present day to be found in the neighbourhood. So that, according to the present position of the Acqua di S. Georgio, coupled with the authenticated site of the Forum Boarium, whence Romulus began to trace the periphery of the Palatine, a question may arise, perhaps, whether the north-west side of the hill, which faces towards this quarter, may not, owing to the gradual crumbling of the banks in the lapse of centuries, or other less natural causes, have become farther removed than it was in ancient days from the present Acqua di S. Georgio, and consequently whether the streams of the Lupercal, the Fountain of Juturna, and the Acqua di S. Georgio may not be all attributable to the same original source and identical with one another. At all events, the Acqua di S. Georgio, whether on account of the reminiscences relative to the steeds of Castor and Pollux, that slaked their thirst there, or from traditional respect to the mysteries of the Lupercalia, or some other cause, is looked upon by the common people in Rome with superstitious reverence, on account of its supposed medicinal qualities, and the peasants of the Campagna, in the hope of cure of their ailments, assemble for the purpose of drinking its waters at certain seasons of the year periodically. It is, however, whatever be its history with reference to the Pagan mythology, the same stream, otherwise known by the titles of the "*Maranna*," or "*Aqua Crabra*," which was conducted towards the city from the Fossa Cluilia during the kingly period. Close to the Fossa Cluilia, forty stadia, or five miles, on the Latin road from the ancient Porta Capena, on a spot now the site of the dilapidated village of Settebasi, the Albans* pitched their tents when opposed to the Romans under Tullus Hostilius, and the same ground is celebrated also for the encampment of Coriolanus. The name is supposed to have been derived from Cluilius, the Alban projector; and the work included a celebrated tunnel hewn through the natural rock, still to be seen in the valley of the Grotta Ferrata, which, though its early history is not very clearly accounted for, was in existence before the days of Romu-

* Dionysius, lib. viii. cap. 32.

lus.* At the present day the Acqua Crabra, or Maranna stream, enters Rome underneath the ancient Porta Metronis, from whence I have assumed it as a boundary between the Cœlian and the Aventine, to the spot where, as indicated by the modern maps, it crosses the Via di S. Sebastiano, close to the north-east angle of the Baths of Caracalla. Thence, as before, pursuing for the most part a subterraneous course, it runs between the Palatine and the Aventine, gliding along on the western side of the Via de' Cerchi until it makes its appearance under the name of the Acqua di S. Georgio, as above stated. Proceeding, therefore, from the Forum Boarium, along the path referred to, southward, the stream advances for a distance of fifteen or twenty yards through a clean-cut stone channel in a precisely opposite direction, meeting the spectator, and disappears underneath the bank at his feet; thence flowing a few paces underground, it suddenly turns to the westward at a right angle, and gives motion to the wheel of a paper-mill, thence falling to a considerable depth, after which, passing for a few paces along an artificial gully, it enters the aperture of the ancient Cloaca Maxima, whence it is discharged into the Tiber a little below the Ponte Rotto. It is somewhat singular, and the fact may be received in testimony of the abundant supply of water in Rome, that notwithstanding the highly reputed quality and extreme brilliancy of the stream, it is thus cast away into the river; none of the fountains in Rome are supplied by it, though, on the other hand, the artificial stone channel above referred to is a place of constant rendezvous for washerwomen, of whom not less than six or eight at a time are there almost continually, with clothes tucked up above their knees, standing mid-leg deep. The deed at all events is not considered an act of desecration, for even on the very coldest days of a Roman winter, with the thermometer at 28° of Fahrenheit, I have seen old and young together chattering and laughing as joyously while flapping the garments against the hard stones, rinsing and wringing them, and stopping to take a pinch of snuff occasionally, as if they were all exclusively engaged in a party of pleasure.

The Cloaca Maxima, which is particularly mentioned by Dionysius,† conjointly with the public roads and aqueducts, as one of the objects belonging to ancient Rome, and existing in

* See Niebuhr, vol. i. pp. 201-2.

† Lib. iii. cap. 68.

his days the most worthy of admiration, is the grand trunk constructed by the elder Tarquin, and completed by Tarquinius Superbus, through which, by means of a multitude of minor drains directed towards its channel, he discharged the water collected, particularly from the low, marshy spots about the Forum and Velabrum, into the Tiber. Of this grand work, whatever portion of it, if any, may yet be in existence under ground on the side towards the Forum, the only visible specimens in Rome are the aperture above referred to, in the vicinity of the Acqua di S. Georgio, and the other corresponding outlet about a furlong distant, whence it empties itself into the Tiber. The former object may be approached within the distance of three or four yards by an elevated path which leads from the Acqua di S. Georgio in a western direction, parallel to the artificial gully above referred to; or by taking the pains to descend by stepping-stones on the side of the bank to the lower level, one may advance quite close to the aperture, a magnificent semicircular arch, that has the appearance of an ordinary tunnel. The span is said to be 18 palms or 13 feet 2 inches, though, as a considerable portion at the bottom is covered by the soil, the appearance is that of a large segment, composed of three concentric courses of stupendous blocks of tufa, laid together in the Etruscan style, without cement, 7 palms or 5 feet 2½ inches in length, and 4 palms or 2 feet 11 inches square at the extremities. Whatever may have been the fate of the remainder, whether destroyed for the sake of the squared blocks of material or otherwise, the present portion affords a wonderful instance of durability, and smooth and fresh in appearance as ever, even after the lapse of twenty-four and a half centuries, bids fair to exist part and parcel of the earth it stands upon as long as the world endures. Above the crown, mingled with the deep layer of earth that lies upon the structure, are the ivy-clad remains of an ancient edifice, which in succeeding ages having been built above, has fallen to decay, and has been appropriated in its turn as the substructure of another edifice, which latter is one of the large lofty brick buildings before referred to, now used as a hay magazine.

Returning from the Forum Boarium by the short intermediate ascent that leads to the Via di S. Teodoro, the debouchure is a few paces to the northward of the western angle of the

Palatine. From the western angle, along the whole length of the south-western side of the hill, runs the Via de' Cerchi, dividing the Palatine from the Aventine, and commemorating by its title the site of the ancient Circus Maximus, which narrow slip of ground or flat valley was naturally selected for the exhibition of public games from the earliest ages, by reason of its convenient position between elevated banks on both sides. There, accordingly, the memorable games in honour of Neptune, which terminated by the rape of the Sabine virgins, were celebrated by Romulus. There were, however, no covered seats, or any better accommodation for spectators than was afforded by ordinary scaffolding, till the days of the elder Tarquin, who, in addition to the construction of the Cloaca Maxima, the laying the foundation of the Temple of Jupiter Capitolinus, and other works that engaged his attention, built the Circus Maximus also; the latter on a scale of magnificence, as well as of dimensions, exceeding all the other circuses in Rome that ever existed,—of which may be cited the Flaminian Circus, situated on the site of the Palazzo Mattei; the Circus of Flora, on the site of the Piazza Barberini; the Circus of Sallust, on the site of the Vigna Barberini, on the Quirinale; the Circus of Nero, on the site of S. Peter's; the Circus of Adrian, in the rear of the Castle of S. Angelo; the Circus of Elagabalus, outside the walls near the Basilica di Santa Croce; the Circus of Alexander Severus, on the site of the Piazza Navona; and the Circus of Romulus, son of Maxentius, the best preserved of all, three miles from Rome, adjoining the Appian Way. The area of the Circus Maximus, according to the account given by Dionysius,* was an oblong three and a half stadia in length, and in breadth four plethra; bounded upon one of its short sides at its southern extremity by a semicircle; and surrounded upon its two long sides and the semicircle by a canal 10 feet deep, supplied, no doubt, by the Maranna stream, which here passes close to the bank of the Aventine, as before stated. Behind the canal a range of porticos were erected, three stories high, furnished with seats for spectators, of which the lower ones were of stone, and the two upper of wood, capable altogether of containing 150,000 spectators. Behind the triple portico there was also another portico facing

* Lib. vi. cap. 95.

outwards, composed of shops, through which there were a multitude of entrances to the inner portico facing to the circus. Upon the northern extremity of the oblong, next the Tiber, were the "*carceres*," or stalls, in which the horses, ready harnessed in the chariots, were confined previous to the chariot races, whence, the doors being opened at a given signal simultaneously, all were let loose together in a manner which precluded the possibility of what is called "a false start" now-a-days. Above the Carceres temples were erected to Ceres, Bacchus, and Proserpine, by Aulus Posthumus the Dictator, in consequence of a vow made previous to a battle with the Latins, who had revolted and taken up arms against the Romans. The accounts, however, of the Circus during the period of the Republic are extremely scanty, until it was enlarged and restored by Julius Cæsar, corresponding to the form and dimensions above stated. An Egyptian obelisk, the same which is now to be seen in the Piazza del Popolo, was erected by Augustus on the Spina, where it is supposed to have been overthrown at the time of the great conflagration which took place and destroyed all the porticos in the reign of Nero. The porticos were afterwards restored and enlarged by Vespasian, to an extent capable of containing 260,000 spectators. A few years subsequently the Circus was farther embellished by Trajan; and again by Constantine; and also by the son of Constantine, Constantius, who erected another obelisk upon the Spina, which latter is now to be seen standing in the Piazza of S. John Lateran. At this period the porticos, whether enlarged by Constantius, by Constantine, or previously, are stated to have been capable of containing, according to some accounts, 280,000 spectators, and according to others 450,000. The station of the two obelisks on the Spina, with regard to the relative position of one to the other, might be questioned, considering that the first, having been erected at a period long antecedent to the second, may be presumed to have the advantage of centrality, and a difficulty consequently have arisen how to place the second at a point corresponding to it, were it not for the testimony of prints and drawings that represent both obelisks prostrate on the ground as they existed previous to being removed from the spot by Sixtus V. in the sixteenth century. In one print particularly, belonging to an 'Itineraire' of Vasi, published in Rome in 1773,

it would appear that both obelisks, instead of being placed, the one at one extremity of the Spina, and the other at the other, were both in the centre. The Spina, of which no mention is made in the account of Dionysius, and no vestiges whatever have remained to modern times, was a long oblong mound, 10 or 12 feet in height, that extended along the middle of the Circus longitudinally, in such a manner that the competitors at the races drove their chariots round and round in the space between the Spina and the porticos. The sides were scarped and lined with brick; the flat terrace-like summit was decorated with statues and other ornaments, including the two obelisks; and at each extremity was a meta or goal, formed after the fashion of a semicircular open chamber facing outwards, capable of containing in the interior two or three persons, and surmounted at the top by a small spire capped by a gilded ball or other ornament.

An interesting account of the games celebrated in the Circus Maximus is given by Dionysius,* in a passage before referred to, p. 90, with relation to the disputed limits of the Roman Forum. The proceedings of the day commenced with a magnificent procession from the Capitol, which passed through the Forum, headed by the magistrates, and followed by the youthful members of the principal patrician families walking on foot. After these came a cavalcade of chariots and horsemen, followed by the athletes about to exhibit their prowess, equipped ready for the conflict with a girdle round the middle, but otherwise nude. After the athletes came bands of dancers, followed by musicians playing all the way they walked on the seven-stringed lyre, or barbiton; and, lastly, the images of the Dii Majores, preceded by the bearers of censers filled with burning incense, were borne on men's shoulders. Previous to the games, a sacrifice of oxen was celebrated by the priests and consuls so soon as the cortége arrived in the Circus; after which the chariot races commenced with chariots drawn by four horses abreast, others drawn by two horses abreast, and some drawn by two horses abreast and a third horse, which, not being yoked with the others, but simply attached by long rope traces to the vehicle, was called "Παρήορος." There was also a race between unyoked or loose

* Lib. vii. cap. 72, 73.

horses, after a manner that affords some grounds for concluding that the present custom of racing with loose horses at the Roman Carnival may be attributed to the same origin.

Though the flatness and general character of the long oblong area is preserved to a considerable extent in the appearance of the modern Via de' Cerchi, all the magnificent objects belonging to the Circus Maximus—the Spina, with its obelisks, statues, and metæ; the porticos and canal; the Carceres at the northern extremity, and the Porta Triumphalis at the southern—have long since entirely disappeared, with the exception of large masses of ancient walls that line the side of the Palatine, and compose a long straggling line of fragments upon the intermediate space, comprising ruins of the palace of the Cæsars, and some few which are supposed to belong to the substructure of the porticos. To these may be added several of the large brick buildings used as hay magazines, and also the ruin of the Septizonium before referred to, p. 74, situated upon the southern angle, which, as it is said to have consisted of a triple imperial portico, from whence the Emperor Septimius Severus beheld the Circensian games, so far corresponds with the triple portico of the Circus. Here, whether in consequence of the semicircular form of the Circus at this its southern extremity, or of the Septizonium, or of the walls appended to it during the middle ages for the purpose of fortification, the road has been evidently encroached upon by the works in question, and swerves considerably to the westward. At this point, opposite the Septizonium on the side towards the Aventine, there is a mill, which serves to mark the course of the Maranna, whose stream turns its water-wheel; and the remaining portion of the ground from south to north between the gently sloping side of the hill and the Via de' Cerchi is for the most part a flat level surface of garden ground divided into very small enclosures.

The Via de' Cerchi, of which the precise direction is from south-east to north-west very nearly, emerges at its northern extremity, at a point between the northern angle of the Aventine and the western angle of the Palatine, into the open space called the Piazza della Bocca della Verità, which extends to the banks of the Tiber. Upon the northern angle above-mentioned is built the church of S. Maria in Cosmedin, which is supposed to

occupy the site of the Carceres of the Circus Maximus, and consequently of the temples of Ceres, Proserpine, and Bacchus, built there, as above stated, during the period of the Republic by Aulus Posthumus the Dictator. The piazza, which is of exceedingly irregular form, and is ornamented in the middle by a small fountain, communicates on its northern side by a short broad unpaved outlet with the Forum Boarium, which thoroughfare is continued in the same direction on the other side of the Forum Boarium by the street called S. Giovanni Decollato. From the debouchure of the latter street, whose name is derived in consequence of a church situated on its western side dedicated to S. John the Baptist, another short outlet similar to the other emerges westward towards the Tiber upon a spot which, with allusion to the decapitation of S. John the Baptist, has been very appositely chosen for the execution of criminals condemned to expiate their offences by the guillotine. The place, moreover, is not only particularly suitable owing to Scripture reminiscences for the awful ceremony, but singularly eligible on account of its topographical advantages; for as the buildings round about are large and of irregular form, and the outlets numerous, the police and military, by taking advantage of these natural barricades and vomitories, are enabled, if necessary, to coerce with the utmost facility the movements of a multitude, who on one side are hemmed in, as if upon the diameter of a semicircle, by the river. On such occasions, the previous notice of a public execution afforded by the 'Diario Romano' is extremely short and unexpected; in addition to which, however, a written paper, containing the names and ages of the culprits, the crimes for which they are to suffer, and the day and hour of execution, as simple in form as possible, and in appearance altogether as if indited by a lawyer's clerk, such as the papers placed upon our church-doors in England by order of the churchwardens, is affixed one or two days only before to the walls of the houses, here and there, in the Corso and other public places. The criminal or criminals, even though the notice may first appear on the day immediately preceding the execution, have already very probably undergone a protracted incarceration; and until of late years, previous to the salutary improvements in the criminal law that have taken place recently, the period was actually accelerated or delayed by the Papal government ex-

pressly with a view of creating on the minds of the Roman people a stronger impression by the spectacle of a public execution on the first day of the carnival; and for that purpose a victim was specially furnished from the prisons regularly every year for the occasion and sent to the guillotine. Even during the latter part of the long and comparatively mild reign of Gregory XVI. the trial of a criminal by a secret tribunal, and the arbitrary infliction of imprisonment accordingly, were matters common to the administration of the laws of the country in their regular course; and even the statutes, such as then existed, were occasionally altered without any ceremony at all, farther than the simple process of a proclamation. In the year 1841, for instance, in consequence of the frequent assassinations committed during the winter nights, a proclamation was issued by the government, and affixed to the walls of the houses in the public streets, by which the sentences previously allotted by law to various crimes were augmented on a regular scale, such as fourteen years of the galleys instead of seven years, death instead of fourteen years of the galleys, and so forth. Little pains, however, appeared to be taken at the same time, in addition to the above-mentioned measure of intimidation, for the protection of the public; for the streets, abandoned almost to darkness after the closing of the shops at an early hour in the evening, and unguarded apparently either by police or military, were deserted and solitary; otherwise than that the silence of the midnight hour was occasionally broken by riotous bands of young men, who, pouring forth from the theatres at the close of the entertainment, disturbed the peaceful slumbers of the inhabitants of the principal thoroughfares by bawling out the opera choruses, a dozen or more stentorian voices altogether, as they went along.

It was in the course of the same winter alluded to that, on the occasion of two men being executed for murder at the place above referred to, I had an opportunity of witnessing a part of the proceedings as I happened to be passing by the spot by chance about eleven o'clock in the morning, while yet a vast concourse of people were assembled at the guillotine. One unfortunate wretch had already suffered the penalty of the law at eight o'clock, and lay prostrate on the boards, a sad spectacle, clad in the brown striped prison-dress, the feet bare and pro-

truding beyond the scaffolding, and the severed head, with hair deranged by the grasp of the executioner's fingers, and the countenance of an almost inconceivable degree of paleness, resembling rather the whiteness of tanned horse-leather than any thing human, and altogether the most terrible object in appearance I ever happened to witness, fixed upon a pole about five feet high planted in front of the platform. On inquiring of a bystander the cause of the long delay that had taken place since eight o'clock, and as to the fate of the other criminal, "Questo solo," he replied, "e stato giustiziato, l'altro non e penitente;" and I found, accordingly, that the latter was brought to the guillotine in the morning at the same time with the deceased, but, in consequence of his obdurate bearing, had been removed to a chapel adjoining, in order that he might be persuaded by the exhortations of the priests to a state of repentance, and receive previous to leaving the mortal world the consolations of religion. There he had remained, so great are the energies of the Roman Catholic clergy on such occasions, for more than three hours, deaf to their prayers and entreaties; while four carabinieri sat grave and silent on their horses, close to the guillotine; others at the entrance of the outlets; and occasionally the deep interest that prevailed among the minds of the people was manifested by a sudden buzz and tremor that ran through the crowd at intervals, as the priests passed backwards and forwards to and from the criminal in the chapel. At twelve o'clock, however, after four hours' labour in their holy profession, the priests gained the victory, and were at last enabled to exhibit to the patient and expectant spectators, who had evinced the most extraordinary orderly and quiet behaviour during the whole period, the edifying spectacle of the conversion to the Roman Catholic faith of a hardened sinner. The appearance of the criminal—considered, accordingly, as a devotional triumph—was greeted almost with rejoicing, and shouts of "*Viva Maria!*" "*Viva la Santa Vergine!*" and other enthusiastic expressions, simultaneously burst forth and resounded among the populace during the few brief seconds that intervened—the arms of the unfortunate man being previously pinioned—till the body, strapped to the upright plank or bascule, and the latter moved on its hinge with the sufferer upon it to a horizontal position on the platform, the neck was

inserted in the fatal groove, and the head, severed at the same moment by the descending blade, exposed similarly to the head of the other culprit on another pole on the platform.

At the extremity of the Piazza della Bocca della Verità next the Tiber, at the south-west angle, there may be observed a remarkably convenient spot from whence to view the banks of the river and the moving objects on the stream, and also the Ponte Rotto. It is an artificial point of land, formed apparently at first by the accumulation of rubbish, which juts a considerable distance into the water, and is at all times accessible. Close to the same spot also, situated even more advantageously for those persons desirous of passing a few quiet moments agreeably, there is a garden to which admittance may be obtained on making application to the proprietor. In the opposite direction, higher up the river, on the other side of the piazza, at its north-west angle, the Temple of Vesta is situated, one of those temples which, as before stated, were built in each of the thirty curiæ by Romulus, previous to the principal one of the establishment being erected by Numa Pompilius, on the site of the modern church of S. Teodoro at the foot of the Palatine. The temple in question, though it is not known by whom it was constructed, is supposed, principally by reason of its discrepancy from the pure Grecian model, manifested by the disproportionate slender calibre of the shafts, as well as by the style of the capitals of its columns, to belong to the period of the Antonines; and being one of the best preserved of all the ruins of an ancient temple existing, was converted with little alteration to a place of Christian worship in the fifteenth century; though the interior, as the sacred offices have long since ceased to be performed there, is continually closed, and inaccessible to visitors unless on application to the custode, who inhabits a small house adjoining upon the north-east angle of the piazza.

The building, generally known to the public from paintings and models, is in its form circular and peripteral, and, immediately overhanging the river, is elevated on a lofty substructure composed of large blocks of tufa, in front of which are the remains of the original flight of steps that led to the entrance. On each side, as the soil has accumulated many feet above the ancient level, an excavation like a deep concentric trench, that lays bare the foundation, surrounds the remainder of the peri-

phery. As regards the exterior, the cella, 231 palms or 168 feet 7 inches in circumference, and in the most perfect state of preservation to the extent of about two-thirds the height from the pavement, above which point the remainder has been completed in modern times with brickwork, is formed of blocks of Parian marble laid together with surprising exactness. Of twenty fluted Corinthian columns, also of Parian marble, that belonged to the peristyle, said to be 4 palms or 2 feet 11 inches in diameter, and in height 47 palms or 34 feet 4 inches, including the bases, a proportion nearly equal to twelve diameters, nineteen are still remaining; and upon these columns, as the capitals are for the most part well preserved, though the entablature has entirely disappeared, and the renovated brick portion of the cella is carried upwards level with their summits, a modern tiled roof has been laid, but with such extraordinarily bad effect, that it would appear that this, as well as the portion restored with brick, was intended only as temporary.

The intercolumniations of the columns are protected by iron rails, through which the entrance leads by a door, composed of rough, unplaned planks, to the interior, whose ceiling is nothing more than the bare surface of the tiles and rafters. The pavement is composed of rough slabs of marble, one of which contains a Latin inscription with reference to the conversion of the building to a Christian church under the title of S. Maria del Sole, in the reign of Sixtus IV., about the year 1480. The circular marble wall is beautifully smooth, and the blocks are adjusted with such nicety, that the joints are scarcely perceptible. It extends to a height of about ten feet from the pavement, like a dado, and is surmounted by an entablature of the same Parian marble as the remainder, which bears upon the frieze a curious Latin inscription, composed probably by Sixtus IV., as if it were intended in extenuation of the somewhat Pagan expression, "Maria del Sole," contained in the dedication, which allusion to the sun, though applied in the instance of a Christian church, evidently bears reference to the sacred fire preserved in the temples of Vesta. The whole inscription, addressed to the Holy Virgin, in large capital characters, extending the whole length of the periphery, is as follows: "Felix es sacra Virgo Maria, quia ex te ortus est Sol Justitiæ Christus Deus Noster." The only altar which appears ever to have been erected in the

building in Christian times is still in existence, situated in the usual position opposite the entrance. It is an altar of the most ordinary description, of which the pediment and its pair of columns are a painted imitation of marble.

The ancient Temple of Fortuna Virilis is situated a few paces higher up the stream of the Tiber, nearly opposite the Temple of Vesta on the other side of the street, which is an unpaved, deserted-looking thoroughfare, that skirts the river's banks. It is supposed to have been built by Servius Tullius, together with another temple in the Forum Boarium,* both with funds raised from the spoils of the Veientes and other revolted states, and both dedicated to Fortune, as a grateful acknowledgment to that goddess, who in his infancy raised him from the condition of a slave, and ever after favoured his undertakings. The reason of the term "*virilis*" is not very clearly accounted for, though supposed to have originated in consequence of a very extraordinary vision connected with the birth of Servius Tullius, that happened to his mother Ocrisia,† who, being the wife of Tullius, a noble inhabitant of the Latin city Corniculum, when the latter was stormed, and her husband killed by the elder Tarquin, was presented by the conqueror to his wife as a slave, in which state she remained until brought to bed of a son, who was called, accordingly, *ex conditione*, Servius, and *ex Patre*, Tullius. The identity of the ruin in question, cited by Dionysius under the title "ἀνδρείαν," is questioned by some antiquaries, who take it to be the Temple of Fortis Fortunæ, that is to say, the other temple built by Servius Tullius, and suppose the Temple of Fortuna Virilis to have stood in the Forum Boarium, though the Temple of Fortuna Virilis is distinguished by Dionysius as situated on the banks of the river, which position exactly corresponds. On the other hand, Dionysius barely mentions the other temple erected to Fortune in the Forum Boarium, without specifying the name; and Varro,‡ though he places the Temple of Fortis Fortunæ on the banks of the river, describes it outside the walls of the city. The accounts of the restorations of the building are for the most part deficient; and little more is known of the early period of its history than that it was destroyed by fire and rebuilt during

* Dionysius, lib. iv. cap. 27. † Ibid., cap. 1, 2.

‡ De Ling. Latin., lib. v.

the Republic, and afterwards repaired and rebuilt at various periods until the ninth century, when, in the year 872, the outer walls being then in a good state of preservation, it was converted to a Christian church by Pope John VIII.; after which period, whatever might have been its fate during the middle ages, it was again restored by Pius V. about the year 1570, and conceded to the members of the Armenian church resident in Rome, who possess it at present.

With regard to the exterior of the building, of which the interior will be referred to in the second section of this chapter, in the description of the church of S. Maria Egiziaca, the elevation of the western flank, which faces the Tiber, composed of travertino and tufa, covered by an ancient coating of stucco, is a beautiful specimen of strength and simplicity, and considered one of the most perfect models existing of pure Grecian architecture. It is elevated on a basement composed of large oblong blocks of travertino, resting on the ends perpendicularly, and surmounted by a cornice. Upon this basement, which, though now laid bare by an excavation, was, until a few years since, concealed by the accumulation of soil that had risen above the ancient level, nearly as high as the cornice, are planted seven Grecian Ionic half-columns that support the original entablature of travertino, of which the frieze is ornamented by ox-heads, candelabra, figures of infants, festoons of flowers, &c., sculptured in bass-relief. The sculpture, however, has suffered very considerably from the effects of time, of which the operation appears to have been remarkably gentle and gradual; as if the surface had, imperceptibly as it were, melted away rather than become abraded by the influence of the atmosphere. The opposite flank is entirely concealed by the houses of the Via della Bocca della Verità, which are built upon it; and although upon the northern gable, that contains the entrance to the modern church, there are the remains of a portico, whose intercolumniations are filled up with brickwork, the gables otherwise are without ornament. Of the ancient roof, replaced by a modern one of tiles, there is nothing remaining.

The ancient Pons Palatinus, now distinguished by the title "Ponte Rotto," is situated almost precisely opposite the Temple of Fortuna Virilis, removed only a very few paces from the narrow thoroughfare in which the latter edifice is situated.

The Pons Palatinus, the first stone bridge ever built across the Tiber, second only to the Pons Sublicius, to which it is next also in position higher up the stream, was commenced 180 years before the Christian era by the censor Marcus Fulvius, who completed the driving of the piles, upon which the arches were laid about fifty years afterwards by the censors P. Scipio Africanus and L. Mummius, who finished the structure. It has been objected that Livy, who relates the history of the bridge,* makes no mention of the title "*Palatinus*," although, as well from its position as because all the other bridges over the Tiber are satisfactorily accounted for by the ancient writers, its claim to the title is unquestionable, and no doubt it is the very bridge towards which Horace was bending his steps in order to pay a visit to his friend on the other side of the river, as described in the passage quoted farther back, page 43. The accounts of its early history appear to be very defective, nor are any restorations recorded previously to its being rebuilt by Pope Honorius III. about the year 1220. It was, however, called the Ponte di S. Maria during the Middle Ages in consequence of some traditional tale or circumstance connected with a picture or image of the Holy Virgin, which was preserved upon its parapet. It was again restored about the year 1552, by Julius II., and again, about thirty years afterwards, by Gregory XIII. Finally, in the year 1598, in the reign of Clement VIII., the two easternmost of its five arches, with their parapet, were destroyed by a violent inundation of the Tiber, since which event the three others have remained standing, in precisely the same condition as at present, under the title of the Ponte Rotto. Of the eastern extremity of the bridge, at the point in question, close to the Temple of Fortuna Virilis, on the left bank of the river, a very small portion remains: nothing more in fact than a pair of pedestals, with which the parapet terminated, planted on the steep, shelving, sandy bank of the river; and also a few yards of the ancient road leading to the bridge, the latter composed, like all the rest of the ancient roads in Rome, of large blocks of selce.

The western portion that remains on the right bank of the river, called, par excellence, the Ponte Rotto, is a wonderfully picturesque ruin, comprising the whole of the three arches, with the

* Lib. xl. cap. 51.

corresponding upper works and parapet, in a state as perfect as on the morning after the inundation, together with half, or thereabouts, of a fourth arch whose eastern haunch launches forward abruptly, remaining as it were suspended, contrary to the laws of nature, in the most precarious position imaginable. There, however, it has appeared precisely as it is at present for a period of 250 years, supported and held together by the remarkably tenacious quality of the cement. So sound and perfect is the structure altogether, that although precisely for that reason it has never been considered expedient to incur the expense and labour of removing it, notwithstanding that the navigation of the river is considerably impeded by the obstacle, it seems extraordinary that it has never been made the substructure of some one or other sort of building, and converted to a useful or ornamental purpose. As it is, those persons who are inclined to go thither have an excellent view of some remarkably interesting points on the banks of the Tiber, and may readily obtain admittance by making application to the proprietor of a small house on the right bank of the river, built in such a manner, close to the water's edge, that it cannot be mistaken for the communication between the bridge and the shore is entirely cut off otherwise than by passing through it. The area, of which no other use appears to be made than to serve the purpose of washerwomen for drying their linen, is a magnificent jetty, 100 yards or thereabouts in length, paved with large blocks of selce, bounded by the original parapets, still, as before stated, in good preservation, and protected at the extremity where the ruin terminates abruptly, by a wall of corresponding height, so that the space on all the four sides is a perfect enclosure. In the centre of the wall has been erected a shrine dedicated to the Madonna, with an inscription in Latin or Italian annexed to it, bearing reference to the image of the Holy Virgin above referred to, now preserved in the Vatican, which is stated to have been discovered after being stolen by thieves, floating in the river, under circumstances inclining to the miraculous. The spot altogether, as it exists at present, forms a remarkably agreeable promenade, whence there is not only to be seen to the greatest advantage the extraordinary accumulation of masses of masonry, fragments of successive dwelling-houses, which having become detached and rolled into the river, century after century, blend here and there with the

substructure of the modern buildings that line the Tiber's lofty and precipitous banks, but the prospect comprises, in addition to the ever-varying moving panorama of the river scenery, the identical tract of land and water particularly alluded to by Horace in his second Ode, where he refers to the celebrated inundation that happened in the reign of Augustus. Hence, accordingly, all the points and objects connected with the event described in the passage alluded to,

> "Vidimus flavum Tiberim, retortis
> Littore Etrusco violenter undis,
> Ire dejectum monumenta regis,
> Templaque Vestæ;"

are to be distinctly recognised. In the first place the Ponte Rotto itself is a forcible illustration of the picture contained in the two first lines, of the yellow Tiber threatening destruction to the objects situated on the river's banks, as it violently impinges, and as it were, rebounds from the Etruscan shore; for the bridge is situated precisely on the apex of a curve, formed by a splendid sweep of the current from west to east, and thence from east, which is the Etruscan shore alluded to, to west again. Next as regards the objects indicated by the expression "monumenta regis," these are evidently objects which lie close at hand under full view of the spectator, namely, the Cloaca Maxima, and the ancient wall which, serving as the lining of a quay called the "pulchrum littus," extended from the Pons Palatinus a considerable distance down the river, very nearly to the Pons Sublicius. This wall, as well as the Cloaca Maxima, may also be seen from another point of view on the opposite side, at the eastern extremity, before referred to, of the bridge, by descending to the level of the river by a flight of rough, ill-fashioned steps, cut in the sandy, precipitous bank. The height of the bank at the point in question is 30 feet or thereabouts, and the aperture of the Cloaca Maxima, about 150 yards lower down the river. From either point of view the Marana stream may be seen falling into the Tiber through the aperture, which is precisely of the same form and dimensions as before described in page 130, though here the material of which the concentric blocks of the arch are formed is said to be Gabine stone instead of tufa, as it is at the other extremity of the channel near the Acqua di S. Georgio. The height above the river may be

roughly estimated from a memorandum I had an opportunity of taking, on the 28th of March, 1842, when, according to the French scale at the Porto di Ripetta, described vol. i. page 281, the height of the stream was 6,7 metres, and at the same time the water reached within a couple of feet or thereabouts of the crown of the arch of the Cloaca Maxima. Of the "pulchrum littus," or ancient wall, which, commenced by Servius Tullius and afterwards completed by Tarquinius Superbus, may, together with the Cloaca Maxima, be very properly included under the title of *monumenta regis*, a considerable portion, composed of large blocks of material laid together in the solid Etruscan style, corresponding with the Cloaca Maxima, is still in existence, and to be seen distinctly from both the points referred to. As regards the Temple of Vesta, it is somewhat singular that although the present ruin is situated by a fortuitous coincidence on the river's bank, on a point, as it were, precisely corresponding with Horace's description, it is not, nevertheless, the Temple of Vesta in question, having been built at all events subsequent to the days of Horace; but the Temple of Vesta that Horace intended to refer to, of which there are now no remains existing, is the same before alluded to, page 122, which was situated on the site of the modern Church of S. Teodoro, on the northern angle of the Palatine, whither the inundation in the reign of Augustus no doubt extended across the low, flat, intervening tract of ground included in the Velabrum. Finally, from this commanding terrace, stretching far into the stream, the island in the middle of the Tiber, called the Isola Tiberina, is seen to the greatest advantage. The Isola Tiberina owes its original formation, it is said, to the sheaves of corn that grew on the Campus Martius, belonging to the younger Tarquin, which, on the confiscation of the tyrant's property, being rejected by the Roman people and cast into the Tiber, in desecration of his memory, a nucleus was created, and the accumulation of soil that took place in consequence became gradually an island. Whatever the degree of confidence placed in the truth of the legend, one may very readily imagine it severed suddenly from the land by an inundation similar to that of Augustus.

Within a few paces northward of the Ponte Rotto is a ruined

house commonly called the "House of Rienzi," which, so far as regards its position, situated close to the banks of the river, corresponds with the character of such a dwelling as may be supposed to have belonged to the celebrated tribune—the son of a fisherman. According to other accounts the building is identified with a much earlier period, coeval with the commencement of the Christian era, being supposed to have belonged to Pontius Pilate. Among the common people it is accordingly called the "House of Pilate" as often as the "House of Rienzi," though no reason that I ever heard of, otherwise than mere tradition, is assigned for concluding that Pontius Pilate ever visited the metropolis of the Roman empire or had a house there. At the same time there are farther grounds for identifying the ruin as the house of the tribune Rienzi, on the strength of a long inscription which, without invalidating the importance of a legend so far anterior, refers to certain celebrated personages of the fourteenth century. The inscription, which is sculptured in legible characters on the eastern flank of the building, composed in epigrammatic terms, in verse and in prose, and in barbarous Latin, has afforded means to the antiquaries, partly by assigning enigmatical interpretations to the sentences, and partly by finding words applicable to a very extraordinary series of initial letters, to come to the conclusion that the house in question was built three centuries before the time of Rienzi, and being fortified by Nicholas the son of the celebrated Crescentius and Theodora his wife, was presented to his son David. But through whose hands the house passed in the interval till the year 1347, when, on the 1st of August, Rienzi issued his celebrated proclamation commanding the immediate presence of the Emperor and the electors, is not stated; neither is it to be imagined at all how the house became Rienzi's property, otherwise than by supposing that the inscription refers to the fourteenth century instead of three hundred years before as above stated, and that the Nicholas specified is meant for the tribune himself, and David for his son. By an extraordinary coincidence, at all events, or rather by an extraordinarily ingenious effort in the art of decyphering, the series of initial letters above referred to, which are as follows, N. T. S. C. L. P.

T. F. G. R. S. NIC. D. D. T. D. D. F. S., have been found to include the initial letters of the precise epithets assumed by Rienzi in the proclamation above referred to, and are thus interpreted: Nicolaus, Tribunus, severus, clemens, Laurenti Patris, Teutonici filius, Gabrinus, Romæ Servator, Nicolaus dedit domum totam Davidi dilecto filio suo.

As regards the present appearance of the ruin, the southern gable is precisely opposite the northern gable of the Temple of Fortuna Virilis which has been described already, being only divided from the latter by a narrow street called the Via della Fontanella, which leads into the Via della Bocca della Verità, the main thoroughfare extending from south to north in this quarter. The wall of the gable as well as the walls of the flanks, though in a dilapidated state, are peculiarly indicative, whether the house were really ever the property of Rienzi or not, of a vulgar, ambitious taste, not a little corresponding with the style of architecture of the middle ages previous to the revival of the arts, and exemplified by a profuse, incongruous application of ornament, exceeding all other examples elsewhere to be met with. The jambs and lintels of the doors and windows, for instance, are formed of portions of friezes and cornices belonging to still more ancient dwellings; and in fact the whole building may be said to be composed of a most outrageous assemblage of *disjecta membra*, such as parts of columns, capitals, whole and in fragments, brackets, &c., all crowded together in a manner void of taste or design, and placed in positions too unusual and extraordinary to attempt to describe. Meanwhile the inscription on the eastern flank, owing to the miserably neglected state of the alley that skirts that part of the edifice, is not to be approached without considerable inconvenience to the senses, and much caution; which circumstance, by the way, in addition to the neglected and dilapidated state of the premises, is perhaps a sufficient proof that the Romans themselves have little faith in the document, notwithstanding it is invariably one of the first objects to which the attention of foreigners is directed by the ciceroni. The professed antiquaries, moreover, following the example of their predecessors, the celebrated Nibby and others,—those who make a practice of conducting visitors, in parties of ten or

twelve together, over every part of the city for six or eight days successively, for the purpose of delivering a series of peripatetic lectures, and giving on the spot a vivâ voce description of all the principal antiquities, hardly ever fail to give precedence to the House of Rienzi. For the House of Rienzi furnishes an abundant source of declamation to the lecturer, by affording a comparison between the deteriorated state of the arts in the middle ages and—first, the plain massive masonry of the early Etruscans exemplified by the Cloaca Maxima and Pulchrum Littus; secondly, the purely Grecian elevation of the Temple of Fortuna Virilis, indicative of the time of the Republic; and thirdly, the less grave and lighter style of the early period of the Empire, visible in the Temple of Vesta. All which objects hardly exceed the distance of a couple of hundred yards from the House of Rienzi.

With regard, however, more specifically to the nature of the professor's lectures here alluded to, as I had an opportunity, in the winter of 1838, of attending a course that lasted eight days successively, it may not be amiss to give an account of part of one day's work out of the whole proceedings, which will be enough at all events to give a tolerable idea of the mode of operation. A lady of my acquaintance having already engaged the services of an eminent Roman professor of antiquity, at the salary customary on such occasions, and having very kindly done me the honour to allow me to join her party, I was accordingly strictly punctual in attendance at her house on the day and hour appointed, though the wind came down particularly sharp that morning from the mountains, and blowed a bitterly piercing tramontano. In consequence of an ambassador's ball that had happened the night before, the company were somewhat late; and in fact when I made my appearance no one at all had arrived, but the master and mistress of the house were alone and still at breakfast: however, before a quarter of an hour had elapsed, our full complement of ladies and gentlemen, including the learned antiquary, amounting to two full carriage loads altogether, having been ushered upstairs one after another, and the repast being by that time finished, we very soon afterwards, after a short discussion relating to the assortment of our respective seats in the carriages, took our

departure. The arrangements for the day, however, as regarded the antiquities about to be visited, were settled beforehand, so that while the proceedings of the ball of the night before furnished abundant matter of small talk among the ladies, not a single word was said about the main object of our enterprise. I therefore stepped into the carriage without asking any questions or having any precise notion what was to be done, and the rest of the party having likewise taken their places in both vehicles, the coachman, who had previously received instructions from the antiquary, immediately whipped his horses away from the door without looking behind him. Both carriages were open ones, laden within and without with as many as could conveniently sit; and as we rattled along straightforward over the pavement of the Corso, I found myself in the foremost of the two vehicles with the lady of the house, her husband, and the philosopher our lecturer, who, notwithstanding that the rest of the party talked all the while without ceasing, remained grave and silent, sitting bolt-upright, and preserving continually an earnest, meditative countenance, as if his mind were entirely occupied with composing the extempore oration he was presently about to deliver. At the bottom of the Corso we turned to the right into the Via di Gesu, again to the left into the Via di Aracœli, and thence turning and twisting through several narrow streets, we entered the Via di Montanara, at the farther extremity of which the thoroughfare is continued in the same direction by the Via della Bocca della Verità. At the bottom of this latter street the carriage was suddenly pulled up at the right-hand side at the entrance of the Via della Fontanella, diverging towards the Tiber. No sooner were the steps of the carriage let down than the antiquary got out; and as he walked slowly and steadily along the narrow dirty street, our party, amounting to precisely twelve in number, being every one equally eager and full of haste to follow our leader, we found ourselves, owing to thus suddenly converging together at the entrance of a narrow thoroughfare, somewhat thrown into confusion. The antiquary, however, proceeded straight forward without stopping till he halted at the House of Rienzi, while we had all much ado, paying due regard to decorum, and the even more indispensable necessity that arises hereabouts of looking where to

tread, to keep within a reasonable distance: so that we jostled and trod on one another's heels occasionally in the endeavour to advance all together, and finally to group ourselves conveniently round the lecturer; while the latter, without paying the slightest regard as to who was first, or who was hindmost, had already commenced his exordium. At this identical moment, had an artist happened to be present, it would have afforded an excellent subject for a picture to observe the extraordinary state of excitement of twelve grave persons with the tramontano blowing a hurricane in their faces, all straining their ears without success in the vain endeavour to catch the first words of a ready cut and dried oration on the subject of the long inscription above referred to, delivered in the French language with such fluency that the words seemed to be falling like peas from the speaker's lips. For my own part I must candidly confess that I found myself none the wiser when all was finished, such were the disadvantages to which I was subjected during the five minutes that the oration lasted, owing to the violence of the wind which carried away the sound of the speaker's voice along the Tiber, the foreign language in which it was delivered, the intricate history of the inscription in question, the want of due preparation for a subject which I had been fortuitously called upon to listen to, and above all the frequent movements of the prolocutor, who continually turned on his heel from right to left so rapidly that in spite of all I could do to preserve a place in front, I sometimes got behind him. I should in fact be as little prepared as the man in the moon to give an account of the gist and substance of what I then heard, were I called upon to do so. Little additional information moreover, on these occasions, after the lecture is concluded, is to be had of the antiquary, who, were it not that it is a sort of etiquette established among the hearers to refrain from asking questions, might otherwise find himself involved in disputes with captious dilettanti, or even have occasionally interrogatories propounded to him that might be difficult to reply to. As it is, the antiquary, the moment he has concluded his lecture, which the hearer must do his best to catch as it goes and then rest contented, is *functus officio*. With regard to the remaining lectures which I heard on the same day, and on the seven

days succeeding, the style of delivery and the circumstances attending each, allowing for variety of subject and the differences of wind and weather, were so nearly similar, that to attempt to give a description of each separately would only amount to repetition: suffice it therefore to add, as to the proceedings of the day in question, that after we had listened to the history of the House of Rienzi, we went thence on foot a few paces southwards to the Temple of Fortuna Virilis, where we heard another lecture; afterwards a few paces more in the same direction to the Temple of Vesta, where we heard a third lecture; after which, returning to the carriages and resuming our places as before, we were conveyed away at a good pace to another quarter, and so passed the remainder of the morning, driving from object to object and hearing lecture after lecture in different parts of the city.

Proceeding from the House of Rienzi eastward by the Via della Fontanella, and, after emerging into the Via della Bocca della Verità, going a short distance to the left northwards towards the Piazza Montanara and the Theatre of Marcellus, the street expands on the left-hand or western side into a small open space, called the Piazza di S. Nicolao in Carcere, which is bounded by the church of S. Nicolao in Carcere on the side next the Tiber. The open space in question is supposed to be the site of the ancient FORUM OLITORIUM, or green market, which conclusion, however, depends for the most part on the identity of the ruins of three temples, which are known, on the authority of the classic writers, to have stood on the Forum Olitorium, and are now embedded in the walls of the church above mentioned and of the houses adjacent. The temples alluded to are the Temple of Piety, the Temple of Hope, and the Temple of Juno Matuta, of which the first, the Temple of Piety, was built about 170 years before the Christian era by M. Acilius Glabrio, in commemoration of the victory of his father over Antiochus at the Pass of Thermopylæ, and is celebrated for having contained a statue of the personage to whom it was dedicated, the first of gilded bronze that ever appeared in Italy.* Its identity, however, has been rendered more difficult to ascertain, in consequence of the

* Valerius Maximus, lib. ii. cap. 5.

existence of another no less celebrated Temple of Piety, for which it has been frequently mistaken, which other was consecrated during the consulship of C. Quintius and Marcus Acilius, 51 years later than the first, or 139 years before the Christian era, and is described to have been situated immediately outside the ancient Porta Carmentalis, and otherwise, by Pliny,* on the site of the Theatre of Marcellus. It was, however, at all events built close to the spot where had previously existed the prisons of the triumvirs, in which the event generally characterized as a remarkable instance of filial piety is said to have happened, in consequence of which the position for the temple was selected, and the commemorative dedication to Piety accorded to it. The anecdote in question, which is related in the passage of Pliny above alluded to, is of the Roman daughter who, while her mother was incarcerated and condemned to die of starvation, contrived to visit the dungeon clandestinely, and, rendering the same maternal nourishment received by herself in infancy, preserved the life of her aged parent for a considerable period. The same tale, in substance, with reference to the dedication of the Temple of Piety, with the difference that the act of filial piety was performed in behalf of the father instead of the mother, is related by Valerius Maximus† more circumstantially, in a style, however, which after all amounts to nothing more than the narrative of a merely traditional story; on which account, perhaps, and especially considering that the act recorded is by no means an extraordinary instance either of courage, or of self-denial, or of self-devotion, and, on the other hand, is rather inconsistent with a refined sense of delicacy, the wonderful degree of admiration accorded to it on the part of posterity, as may be estimated by the play or plays that have been written and the numerous pictures painted on the subject, is perhaps somewhat overrated. The prevailing opinion of the antiquaries, which identifies the site of the Forum Olitorium with the Piazza di S. Nicolao in Carcere, is somewhat borne out by the relative position of the Piazza di Montanara, situated a little farther to the northward, at the extremity of the same street; for the Piazza di Montanara is

* 'Hist. Nat.,' lib. vii. cap. 36. † Lib. ii., cap. 5.

resorted to by the peasants of the Campagna as a green market to the present day. There are at all events no certain or satisfactory accounts of its true position, though a forum, which may or may not be the one in question, is described in vague terms by Livy * to have been constructed by Marcus Fulvius, outside the Porta Trigemina, which ancient gate was considerably farther down the river, nearly opposite the Pons Sublicius. Terentius Varro † also, in the course of some general remarks on the minor forums, which were appropriated to the sale of comestibles in this quarter, though particularly, with regard to the Forum Olitorium, he merely states, or rather implies, nothing more than that it was *near* the Forum Piscatorium, relates that all were situated close together on a spot where a *macellum* had existed previously; which *macellum* was a public shambles, or a market, where all sorts of provisions were exposed for sale; and the title derived from the name of one Macellus, who having been convicted for robbery and depredation, his house and grounds were accordingly confiscated, and appropriated to the purpose in question. The property also of another malefactor, Numerius Equilius Cupes, convicted of the same crimes and at the same time with Macellus, was confiscated, and appropriated to the purpose of a forum in like manner, which latter forum was called, exclusively, the FORUM CUPEDINIS, though on account of its inconsiderable note I have not taken any farther notice of it than by the present citation.

There remains now only one other forum to be mentioned, the FORUM PISCATORIUM or PISCARIUM, stated, by Livy in the passage above cited, to have been constructed by the same Marcus Fulvius there referred to, and to have been situated *near* the Forum Olitorium, which notice, considering that the site of the latter, though there is every reason to conclude it identical with the Piazza di S. Nicolao in Carcere, has never been determined with certainty, and that the relative bearing of both objects and the precise distance between them are not given, is a singularly vague definition. With regard to this particular forum, however, which of course was exclusively devoted to the sale of fish, it may be reasonably supposed close to

* Lib. xl., cap. 51. † 'De Lingua Latina,' lib. iv.

the river, and therefore may not improbably have been situated a little to the northward of the Piazza di S. Nicolae in Carcere, between the Theatre of Marcellus and the ancient Pons Fabricius, now the Ponte di Quatro Capi, and precisely in the Piazza di Pescaria, which latter small open space is appropriated to the purpose of a fish-market at present.

CHAPTER X.—SECTION II.

CHURCHES.

S. MARTINA, OR S. LUCA.

THIS church is situated on the eastern side of the Campo Vaccino, nearly opposite and within a few paces of the Arch of Septimius Severus. Although it is generally admitted to be one of the most ancient of all the Roman churches, no certain accounts of it are given previous to the year 1256, when it was rebuilt and dedicated to Santa Martina by Alexander VI.; after which event nothing farther is related of it till more than 300 years afterwards. In 1588 Sixtus V. conceded it to a society of painters, whose academy, under the tutelage of their patron saint, S. Luke the Evangelist, was annexed to the building. The same society afterwards, about the year 1630, in the reign of Urban VIII., employed the architect Pietro da Cortona to rebuild the church, consecrated it anew to S. Luke, and accordingly called it S. Luca; notwithstanding which, however, it is generally known by the more ancient title of S. Martina.

The interior is constructed in the form of a Greek cross upon a circular area, and the ceiling is a dome, which, like the whole interior of the church, is plain in appearance, and lined with white stucco. The pavement consists of slabs of marble, and in the centre is an iron grating, through which the light is admitted below to the lower portion of the old church of S. Martina, which, lying several feet below the level of the Campo Vaccino, was thus preserved, and made to serve as a crypt to the church of S. Luca.

On each side is a single lateral chapel, contained within a recess formed by a supporting arch of the dome, and flanked by a pair of broad, flat, Roman Ionic pilasters of Sicilian jasper, which support the main cornice. These pilasters, of which the

torus and plinth are of Carrara, are planted on pedestals of pavonazzetto. In the chapel on the left-hand side, the altar picture, representing the Assumption of the Holy Virgin, is an esteemed work of Sebastiano Conca; and there is also to be observed here a colossal statue of Religion, represented by a stately female, whose head is surrounded by an aureole of divergent rays, bearing in her arms a cross. The figure is formed of stucco, and appears to be a copy from an original by Canova, belonging to the tomb of Clement XIII. in S. Peter's. In the chapel on the right-hand side, the altar picture, representing the Martyrdom of S. Lazarus, is by Lazzaro Baldi.

The high altar, which is faced with various sorts of fine marble, is contained within one of the supporting arches of the dome, of which it occupies the entire space, and is elevated five or six steps above the level of the pavement. The pediment, triangular though of somewhat irregular form, of which the soffit of the tympanum is very richly wrought, and the frieze of verde antico, rests on four Corinthian columns of light brown striped alabaster, with capitals, torus, and plinth of white marble. The columns are planted on pedestals, on the dado of which three bees, the armorial bearings of Urban VIII., are wrought in bass-relief, and surrounded with mouldings of breccia di Francia and verde antico. The altar picture, representing S. Luke the Evangelist in the act of painting a picture of the Holy Virgin, is by Anteveduto Grammatica, copied from the original by Raphael, which is preserved in the academy of the Society of S. Luca adjoining. Below the altar is a very beautiful white marble statue, by Nicola Menghino, of S. Martina, who is recorded to have perished by the sword, a martyr, the beginning of the third century. The artist has represented the figure prostrate on the ground like a person in an agony of grief, lying on the side and fronting the spectator, the arms stretched downwards towards the feet, and the face twisted as it were backwards over the shoulder, in a manner that, while the collapsed state of the limbs is represented with exceeding truth to nature, has rather an extraordinary appearance. The overwrought contortion of the neck, however, is the more readily accounted for by the posture, which appears attributable to the thorough unconsciousness of external objects, produced by the violence of the paroxysm, while the folds of an

almost transparent drapery, whether night-clothes or winding-sheet, exhibit the beautiful female form to great perfection; so that it is not in fact until the spectator has advanced close to the object, and has even ascended the steps of the altar, that he perceives that—the head is severed from the body.

The descent to the crypt, or the original church of S. Martina, is by a door on the right-hand side of the high altar, which leads through the sacristy, and thence by a flight of steps to the subterraneous area, which is by many degrees more beautiful than the upper church, whether with relation to the ornaments or the architectural symmetry. No other light, however, enters than through the grate in the centre of the pavement of the upper church, so that, without the aid of the wax taper of the sacristan, it is quite impossible to obtain a sufficient view of the interior, with the exception of an occasion which happens once in the year, on the 30th of January, the festival of S. Martina, when the whole vault is brilliantly illuminated, the walls hung round with flowers, and the public freely admitted during the whole of the day. The embellishments thus lost to the world and daylight are principally to be ascribed to the liberality of Pietro da Cortona, who in the present instance conceived so warm an interest in his own professional operations, that he not only achieved a great portion of the work at his own private expense, but at his death bequeathed the whole of his private fortune, amounting to 100,000 scudi, to complete the undertaking. As regards, however, the lower area, now so completely transformed by the skill of the architect as to bear very little resemblance to what it was before, notwithstanding the importance which naturally attaches to a building of acknowledged antiquity, where at all events the four ancient bass-reliefs relating to Marcus Aurelius, now preserved in the vestibule adjoining the staircase of the palace of the Conservatori, were actually discovered, I find no accounts of the condition it was in previous to Cortona's operations. The entrance, after descending the steps, is by a corridor lying in a direction from north to south, that appears to be exclusive of the area of the circular church above, and serves as a vestibule. The ceiling is vaulted; and upon the walls, on both sides of which are a range of seven Doric columns of cipollino marble, which support the cornice,

is to be observed, among sundry decorations of marble sheathing, &c., the monument of the architect of the church himself, Pietro da Cortona.

Here also, engrafted on the wall, sculptured on a rough block of travertino, in capital Roman characters, with a full stop after every word, is to be seen a curious ancient inscription, supposed to relate to one Gaudentius, an architect of the Colosseum, who, after being promised remuneration and civic honours for his services, was put to death, in consequence of his adherence to the Christian faith, by Vespasian. The epigraph, which, though of barbarous orthography, is a spirited apostrophe to the tyrant, literally copied, is as follows: —

SIC. PREMIA. SERVAS. VESPASIANE. DIRE. CIVITAS. UBI. GLORIE. TUE. AUTORI. PREMIATUS. ES. MORTE. GAUDENTI. LETARE. PROMISIT. ISTE. DAT. KRISTUS. OMNIA. TIBI. QUI. ALIUM. PARAVIT. THEATRUM. IN. CŒLO.

Whether the above were composed by the martyr himself in his own person, or by some other sympathizing Christian of the period in his behalf, or whether or not a person of the name of Gaudentius really ever existed, it is evident that the sentence admits of two constructions, and may be equally applied to any other individual, provided the word "Gaudenti," instead of a proper name, be taken as a participle, and applied to the substantive *autori*.

From the centre of the corridor, where a bronze lamp hangs suspended from the ceiling, there is an entrance through a pair of lofty iron gates to the lower church, of which the area, corresponding in position to the circular church above, is an unequal-sided octagon. The ceiling is a vault remarkable for a quality for which the architect is particularly celebrated, its extraordinary flatness; and in the centre of the pavement, which is of inlaid marble, is a very splendid monument of S. Martina, encompassed by a massive and exceedingly elegant balustrade of bigio marble, highly wrought in sculpture. The principal object of the structure is a splendid sarcophagus of alabaster, which, almost entirely concealed by a profusion of figures of angels and cherubim of gilded bronze that surround it, is covered over the whole portion that remains visible with bass-reliefs of gilded bronze, interspersed with amethyst, lapis lazuli,

malachite, &c., including, as a central ornament upon the side, a small bass-relief of semi-transparent calcedony.

With regard to the remainder of the chamber, which almost bears the character of the mausoleum of S. Martina, the cornice is supported by twelve Grecian Ionic columns of pavonazzetto marble; and the whole intermediate surface of the walls is sheathed with fine marble. On each side is an arched recess, which appears intended for a lateral chapel; though neither have been finished, and the walls within still remain covered with rough plaster. At the extremity, opposite the entrance from the corridor, placed in the usual position, as if preparatory to a high altar intended to have been erected there, is a pontifical chair of white marble.

S. ADRIANO.

The church of S. Adriano stands within a few paces to the southward of the church of S. Martina, on the same side of the Campo Vaccino. Though unquestionably an ancient church, nothing, as in the instance of the church of S. Martina, appears to be known of its history; though, principally in consequence of an inscription discovered embedded in the material of the wall in the course of restoration carried into effect in the seventeenth century, relating that Gavinius Vettius Probianus, prefect of Rome in the year of our Lord 378, caused a statue to be erected in the Basilica Emilia, it has been supposed by some authorities to have been built upon the site of the Basilica Emilia, if not to form in itself a portion of that ancient building. Others consider it to bear a similar relation to an ancient Temple of Saturn, though with regard to the site of the latter temple considerable differences of opinion prevail among the antiquaries. One circumstance, however, which appears to have been recorded relating to its various restorations, corresponds with the period of the finding the inscription above referred to, namely, that about the year 1660 a magnificent bronze door, which then belonged to the entrance, was removed by Alexander VII., and transported to S. John Lateran, where it is at present.

With regard to the appearance of the exterior, the gable, considered generally to belong to the period of the fifth century,

is of extraordinary breadth, and of remarkably inferior brick masonry, somewhat resembling, in style and uncouth proportions, the church of Aracœli. Here and there is to be observed, on portions of the surface, a coating of stucco, laid on, it would seem, for the purpose of covering defects and irregularities of the masonry, such as blind arches, jambs and lintels of former portals, and windows, which latter resemble the windows of a private dwelling more than of a church, and appear to have been inserted in apertures broken through the wall on purpose.

The interior is constructed in the form of a triple nave, divided by piers faced with composite pilasters. The ceiling is vaulted, with arched spaces along the base for windows. The pavement, red tiles. The piers and the whole interior surface are plain and whitewashed; and in front of the pair of piers nearest the entrance the basins of holy water are supported by two white marble statues of female angels.

The ceiling of the side naves is vaulted; and the lateral chapels are, in the right-hand side nave, four, and in the left-hand side nave three in number, and a baptistery. To describe the chapels separately, and first those in the right-hand side nave. In the FIRST CHAPEL the inside of the enclosing arch, as well as the whole of the lower portion of the walls, is sheathed with Sicilian alabaster. The altar is faced with fior di Persico, inlaid with verde and giallo antico. The pediment rests on a pair of Roman Ionic columns, with gilded capitals, and the shafts painted in stripes of green and gold, in imitation of fluting. The SECOND CHAPEL consists of nothing more than an altar-table appended to the wall. The THIRD CHAPEL is contained within a very shallow arched recess; and a large figure of the Madonna is placed above the altar. The FOURTH CHAPEL is also contained within a shallow arched recess, of which the inside is sheathed with fine marble.

In the left-hand side nave the fixture frames of all the altar pictures are of breccia corallina marble; and the whole of the lower portion of the wall is sheathed with fine marble. In the FIRST CHAPEL the pediment of the altar rests on a pair of Corinthian columns of the description of marble called "bianco e nero di Egitto," with capitals, torus, and plinth of white marble. The altar is faced with white marble inlaid in arabesque. Between this

chapel and the next is the baptistery above referred to. The SECOND CHAPEL is contained within a shallow arched recess, and the altar is faced with various sorts of fine marble. The THIRD CHAPEL is similar to the one preceding.

On each side of the choir and high altar there is a chapel, so placed as to face each down its side nave respectively. The one on the right-hand side is protected by a balustrade of Porta Santa, with a cornice of Carrara; and the pediment of the altar rests on a pair of very small columns of verde antico. The other on the left hand is contained within a shallow arched recess; and the altar is faced with pavonazzetto marble, which remains unpolished, as if the intended work had never been completed. Instead of an altar picture, is the figure of an "*Ecce Homo*," protected by a glass case. The high altar is contained within an absis; and in front of it is a balustrade of Carrara. The pediment is supported on a pair of columns of porphyry.

S. LORENZO IN MIRANDA.

Proceeding from the church of S. Adriano in a southern direction, the church of S. Lorenzo in Miranda stands on the same side of the Campo Vaccino, within a little distance, very nearly opposite the northern angle of the Palatine. It is built precisely on the ruins of the ancient Temple of Antoninus and Faustina, of which the outer walls, as already stated in the description of the ruin in the first section of this chapter, have been actually appropriated to the modern building. With reference to the various celebrated ruins in the immediate vicinity, the title of "*Miranda*" is to be attributed. The exterior of the church comprehended in the ruin of the temple having been described already, nothing here remains to be said on the subject otherwise than with regard to the entrance, of which the principal or western gable is approached from the Campo Vaccino by a light wooden bridge thrown across an excavation which extends along the whole front and a considerable portion of both flanks. Admittance to the interior, however, which is kept closed almost continually, is not to be obtained under ordinary circumstances through the principal entrance, but through another smaller door on the eastern gable of the building, which is otherwise

entirely blocked up by the houses round about it; so that, to reach the door in question, it is necessary to pass through one of the small dwellings inhabited by the sacristan.

The interior is constructed in the form of a single nave, with vaulted ceiling, and acute-angled arched spaces along the base for windows. The pavement red tiles. The walls, whether lined with stucco or otherwise, bear no visible appearance of their ancient construction, or any perceptible difference from those of an ordinary church; and on each side are three lateral chapels, each contained within an arched recess, and protected by a balustrade, of which some are bigio and others cotanella, but all surmounted by cornices of Carrara, inlaid with other sorts of marble.

The high altar, very superior in its decorations to the rest of the church, is a handsome structure, placed within an absis at the extremity, and protected by a balustrade of Carrara, inlaid with other marble. The pediment is supported on four columns of bianco e nero, with capitals, torus, and plinth of white marble, and base Porto Venere.

S.S. COSMO E DAMIANO.

A little farther southward, on the same side of the Campo Vaccino, is situated the church of S.S. Cosmo e Damiano, built on the ruins of the Temple of Romulus and Remus, described in the first section of this chapter. The church was erected in the year 521, by Pope Felix IV., immediately in the rear of the circular temple above alluded to, which latter was actually converted to its vestibule. There are, however, no subsequent accounts of the church till the reign of Urban VIII., who about the year 1630 rebuilt it, at the same time raising the pavement, on account of the humidity of the spot, as it is said, several feet above the ancient level; and in order to adapt the entrance to the elevation of the new edifice, rejecting in the pursuance of a main object, as he was used to do, all minor considerations, he perforated the ancient circular wall of the ruin, its vestibule, with two new apertures. With regard to the exterior of the church, it is so much concealed by houses built about it, and by the vestibule which stands in front, that little or nothing more is to be seen than the upper portion of

a naked brick gable, without any ornament; and as to the vestibule, including its ancient door of bronze, and the pair of porphyry columns that flank the portal, sufficient has been said already of it in the description of the ruin.

In its interior the vestibule is quite void of decoration, the walls plain and whitewashed, the ceiling constructed in the form of a flattened dome with a lantern cupola, and the circular area covered by an ordinary brick pavement, from which, in consequence of the hollow space below, which will be described presently, a very extraordinary echo arises, whence the reverberated sound of the footsteps returns with such rapidity to the ear that a sensation like that of an actually palpable concussion of the organ is produced.

The entrance from the vestibule to the church is through a circular arch of very considerable depth, on each of the plain and whitewashed sides of which is engrafted an object which, although no mention has been made of it hitherto, is of ordinary occurrence in the Roman churches, called a martyr's weight, or *Lapis Martyrum*, such as is referred to in page 514 in the Appendix to the first volume. Those in question, in size about twice the bigness of a man's head, are supposed to have been fastened to the necks of Saints Cosmas and Damianus, when both the martyrs were thrown into the Tiber in the reign of Maximian. Many like these are to be seen in the various churches, all similar in size and appearance, made of smooth dark-coloured stone like basalt, the sides convex between two parallel planes, with a ring inserted in the upper one, and in form altogether like an orange shaved off horizontally at top and bottom.

The church in its interior is constructed in the form of a single nave, of which the breadth is so great that the area is nearly a square. The ceiling is flat and coffered, with a painting either in oil or fresco in the centre; the pavement red tiles. On the right-hand side of the church are four, and on the left side three lateral chapels, all contained within deep and spacious arched recesses, covered for the most part in the interior with paintings in oil or fresco, as are also the side walls of the church in the intermediate space between the chapels. All the altars are faced with marble of various sorts.

To describe the chapels separately, and first those on the

right-hand side. In the FIRST CHAPEL, the pediment of the altar rests on a pair of columns of lumachella pavonazza, which in appearance might be mistaken for pavonazzetto. In the SECOND CHAPEL there are no columns. In the THIRD CHAPEL the pediment of the altar rests on a pair of composite columns of verde antico, with capitals, torus, and plinth gilded. In the FOURTH CHAPEL the pediment of the altar rests on a pair of columns painted in imitation of marble.

On the left-hand side of the church and in the FIRST CHAPEL the pediment of the altar rests on a pair of fluted and gilded columns. In the SECOND CHAPEL on a pair of columns fluted and painted white. In the THIRD CHAPEL there are no columns or any other decoration.

At the extremity of the church the choir, immediately at the entrance of which stands the isolated high altar, is represented by a broad and magnificent absis, an original portion of the church built by Pope Felix IV., of which the semidome is lined with curious mosaic of the sixth century, executed in a coarse style, indicative of the state of the arts at the period, but which, notwithstanding the apparently careless mechanical arrangement of the mosaic fragments, is extraordinarily effective. The subject is Our Saviour, the Good Shepherd, and the Apostles, the latter represented by twelve sheep the size of nature, and thrown into such bold relief that they seem like living ones. The lower concave, which is without ornament, possesses in some degree, owing to the subterraneous space of the crypt below, the properties of a whispering gallery, to which experiment the attention of the visitors is generally directed by the sacristan.

The high altar, placed as before stated in front of the absis, is isolated and surmounted by a canopy formed principally by four triangular pediments facing in four directions, and supported at the angles by four columns of bianco e nero marble. The altar is faced with various sorts of alabaster, and upon the altar table is placed a small ciborium formed after the model of a temple, with an entablature supported on miniature columns of alabaster.

On the left-hand side of the high altar is a door leading by a flight of steps to the crypt, or "*Soterana*," as such subterraneous chambers in the Roman churches are commonly called

by the sacristans, which in the present instance is the original church of Felix IV., as it was left after Urban VIII.'s operations. Immediately at the bottom of the steps are four other steps upon the eastern gable, that lead to the catacombs by an entrance now blocked up; the soil in the neighbourhood being perforated by these wonderful subterraneous passages to an extent almost incalculable. There are more entrances to the catacombs from several other churches, but all are invariably blocked up for fear of accidents, such as is reported to have occurred in the instance of the door in question, which formerly used to be left open, and twelve young students with their tutor having availed themselves of the free permission to enter were lost in the interminable recesses and never more heard of. Here, not far from the entrance, the body of Pope Felix, the founder of the church, or St. Felix as is his designation, was discovered. It is not very easy to comprehend the ground plan of the subterraneous area, in consequence of several brick piers and arches, which, constructed for the express purpose of supporting the upper church, deform the space considerably. It was, however, in some part of the wall of this lower church of S. Felix that the fragments of the celebrated *Pianta Capitolina*, or diagram of parts of ancient Rome and its buildings engraved on marble, and now preserved on the staircase of the Capitoline Museum, were discovered by Urban VIII. With regard to the principal objects to be seen at present, the first, near the entrance to the catacombs above referred to, is an ancient altar in tolerable preservation, where S. Felix himself used to officiate; and upon the ground near the altar is an early Christian well, containing beautifully limpid water, where the converts to the Christian faith were baptized. There is another similar well at the western extremity of the area, the latter containing water equally brilliant as the other, and lined within with a brick casing, which being raised three or four feet above the brink forms a balustrade around it. Close by are three plain monuments dedicated in modern times to S. Felix, and to the two titular saints of the church, S. Cosmo and S. Damiano. A considerable portion of the original pavement of opus Alexandrinum still remains, and the rest of the surface is the bare earth; which, notwithstanding the reason assigned for the elevation of the pavement to a higher level,

shows no appearance of moisture. Finally, in the middle a considerable space is enclosed by a lofty brick wall; and upon the wall is engrafted a tablet of marble bearing a Latin inscription relative to the bones of various martyrs, collected from several other receptacles and places in the vicinity, which are deposited within.

SA. FRANCESCA ROMANA.

The church of S. Francesca Romana, situated at the southern extremity of the Campo Vaccino facing towards the Capitoline, was commenced to be built by Paul I. about the year 760, and was completed about a dozen years afterwards by Adrian I., who added to the northern gable the first square brick tower ever appended to a Roman church, which remains to the present day in perfect preservation. The church was restored by Leo IV. about the year 850, after which period there appear to be no accounts of it till the year 1608, when Paul V. Borghese, on the occasion of the canonization of a Roman lady of rank (referred to page 329, vol. i.), having employed the architect Carlo Lombardi to restore the interior of the building with the addition of a new façade and portico, dedicated it to S. Francesca Romana.

As regards the exterior, the acroteria of the pediment are surmounted by statues, and the appearance of the façade altogether is rather above the common order; moreover the brick tower or belfry above referred to renders the church a remarkable object in prospect from a distance. The entrance is by a double branched flight of steps through a portico, which contains some fragments of an entablature and columns belonging to the ancient temple of Venus and Rome, on whose site the present church is built, as described in the first section of this chapter, where the portico and the convent annexed to the church are referred to in the description of the ruins of the temple.

The interior is constructed in the form of a single nave, with a flat and richly wrought coffered ceiling; the pavement for the most part red tiles, and the small remaining portion opus Alexandrinum. On both sides of the church are four deep and spacious arched recesses, all of which contain lateral

chapels, with the exception of the fourth on the right-hand side, which contains a side entrance. All are connected with one another in the interior by small portals for the most part of giallo di Sienna marble, but otherwise void of decoration. Of the lateral chapels, and first those on the left-hand side, the FIRST, SECOND, and THIRD contain nothing worthy of remark, but the FOURTH CHAPEL is protected by a balustrade of bigio with cornice of Carrara inlaid with verde antico, and the inside of the entrance arch is sheathed with Porta Santa. In the interior, the cornice of Carrara is supported on four columns of breccia di Francia, and the walls are sheathed with brown striped alabaster, as is also the face of the altar; the surface of the walls and columns especially being very brilliantly polished.

On the right-hand side of the church, the FIRST and SECOND CHAPELS contain nothing remarkable. The THIRD CHAPEL, which is in fact the burial-place or mausoleum of the nuns of the order of S. Francesca Romana, the titular saint of the church, is finished to great perfection. It is protected by a balustrade of a curious description of bigio marble, interspersed here and there with veins of pink. The pediment of the altar is of giallo antico, with frieze of fior di Persico, and rests on a pair of composite columns of fior di Persico, with capitals, torus, and plinth of white marble. The altar and the walls are sheathed with alabaster, of which the brown streaks are of uncommon richness; the portals of interior communication are of pavonazzetto. Upon the pavement, which is of inlaid marble, there is to be observed a central tablet bearing a Latin inscription, to the effect that the vault where the oblate sisters of the convent of S. Francesca are buried is close adjoining.

At the extremity of the nave the transept is elevated by a double branched flight of ten steps, of which the branches ascend on each side, and the area of the space between is sunk to a considerable depth below the level of the nave, and occupied by the magnificent tomb of S. Francesca Romana, constructed by Bernini. The excavation, which, projecting towards the entrance of the church in a semicircle, encroaches on the nave, is surrounded, above, below, and along the sides, by a balustrade of Porta Santa, with cornice of bigio inlaid with giallo antico; its four sides are sheathed with marble, and the pavement is of beautifully inlaid marble. Such excavations in the Roman churches are called confessionals, and the

one in S. Peter's, dedicated to S. Peter, is the principal. In the present instance the depth of the lower of the four sides towards the nave is eight feet, or thereabouts. On the opposite side, towards the transept, which is the highest, the marble surface of the wall is crowned by an entablature of fine marble, supported on two fluted, very highly polished, Corinthian columns, and two similar half-columns of breccia di Francia, with gilded capitals; and the whole of the intermediate sheathing of the wall is giallo antico and bianco e nero. Below, upon the ground, is placed the sarcophagus containing the mortal remains of S. Francesca Romana, surrounded by twelve lamps in gilded bronze branches placed on the balustrade above, and kept continually burning. At this spot, in front of the sarcophagus and shrine of the founder of their order, the nuns of S. Francesca Romana, whose burial-place, as indicated above, is only a few paces distant, appear for the purpose of taking the first vows of profession on entering the establishment. A little on the left hand of the sarcophagus is the entrance by a small door to a crypt underneath the transept, where the sarcophagus was deposited originally, and thence removed to its present position by Pope Borghese. In the interior, by the help of a taper carried by the sacristan, is to be seen, protected by a frame of glass, the aperture in a rough wall of stone or tufa, whence the remains of the Saint were extracted; and engrafted upon the side of the crypt opposite the entrance is a bass-relief by Bernini, representing, by a female figure and the figure of an angel, the apotheosis of Santa Francesca.

Ascending from the nave, by either of the branches of the steps, to the transept, the ceiling of the latter is an elliptical vault with arched spaces along the base, and the surface plain and whitewashed. The pavement is composed of opus Alexandrinum. There is no altar at either extremity, but instead, there is to be observed on the left hand an ancient picture of our Saviour and the Holy Virgin, surrounded by curious mosaic of the ninth century. On the right-hand extremity there are also to be seen engrafted on the wall, and carefully preserved by a gilded iron grating, two blocks of granite, accompanied by an Italian inscription, which states in the following explicit terms without any reservation, with reference to the miracle of the flight and fall of Simon Magus, whenever and howsoever the event thus corroborated on the authority of

the Roman Church may be said to have happened, that the blocks of granite in question are the same that S. Peter, for the purpose of counteracting the power of the devil, knelt upon on that occasion—"In queste pietre pose le ginocchie S. Pietro, quando i demonii port: Simon Mago per aria." There appears, moreover, on the surface of each block a considerable indention, such as the knees of a person kneeling upon the block might possibly have produced, had the substance been a soft one. Upon the wall, on the right-hand side of the choir and high altar, is a magnificent monument of Gregory XI., constructed at the expense of the senate and Roman people by the sculptor Pietro Paolo Olivieri, for the purpose of commemorating the restoration of the papal see in Rome, after having been removed for a period of seventy-two years to Avignon. The monument consists of a pediment of white marble of extraordinary breadth, supported by four columns of giallo antico, which, in consequence of the singularly large blotches of white and others of a reddish hue by which the surface is interspersed, might almost be mistaken for Porta Santa. In the central space of the columns, which stand in a row against the wall, is a splendid sarcophagus of Africano marble, and above the sarcophagus is a bass-relief on white marble, representing the return to Rome of Gregory XI. in the year 1377, at the head of a triumphal procession. In each of the flanking spaces between the columns is a marble statue of a female, one of which is probably intended for S. Caterina da Sienna, to whose energies and personal intercession with the Pope at Avignon the event of the restoration of the see to Rome is partly to be attributed.

The high altar, elevated by three steps above the transept, is contained within an absis flanked by a pair of marble statues of angels bearing lights before the altar, of which statues the surface is very highly polished in the usual style of Bernini. The absis is altogether covered with fresco painting and mosaic, the latter especially supposed to be executed in the course of the restoration of the church effected by Leo IV. in the ninth century.

S. MARIA LIBERATRICE.

The church of S. Maria Liberatrice is situated close to the northern angle of the Palatine, opposite to the church of S.

Lorenzo in Miranda, whither a paved road, constructed after the manner of the ancient roads, though apparently it has not been applied to any particular purpose for a long period, and is imperfect in many places, stretches straight across the Campo Vaccino, as has been stated in another place, from one church to the other. Notwithstanding that the church of S. Maria Liberatrice is much resorted to as a favourite church by the Romans, and contains a good deal of fine marble, I find no account of its history; and as regards its exterior it is remarkably plain and unpretending.

The interior is constructed in the form of a single nave, with a vaulted ceiling and arched spaces for windows along the base; and the cornice is converted into an open gallery by means of an iron balustrade which surrounds all four sides of the building.

On each side of the church are two lateral chapels, of which, first as to those on the left-hand side, the FIRST CHAPEL is protected by a balustrade of breccia corallina, with cornice of Carrara inlaid with verde antico. The SECOND CHAPEL is protected by a balustrade of bigio. And as to those on the right-hand side, the FIRST and SECOND CHAPELS are similar to the two preceding.

Beyond the nave is a transept, surmounted by a dome and lantern cupola; and an altar is contained within one of the supporting arches at each extremity. The altar at the left-hand extremity is protected by a balustrade of cotanella, with cornice of Carrara inlaid with verde antico, and surmounted by iron rails; and the pediment is supported on a pair of columns of breccia tracagnina. The altar on the right-hand extremity is protected by a balustrade similar to the other; and the pediment rests on a pair of columns of breccia corallina. Close to the altar is a door communicating with the sacristy, whence egress is had to the enclosure bounded by the walls of ancient buildings, and at present occupied as a garden, which was referred to in the first section of this chapter.

The high altar, contained within one of the arches of the dome, is protected by a balustrade of bigio, with cornice of Carrara inlaid with other sorts of marble. The pediment is supported on a pair of columns of bigio brecciato, of which the blotches are remarkably large, resembling breccia pavonazza.

A large figure of our Saviour on the cross, preserved in a glass case, is placed above the altar instead of an altar picture.

S. TEODORO.

The church of S. Teodoro, as has been already stated in the first section of this chapter, is situated a little to the westward of the northern angle of the Palatine, precisely on the spot supposed to have been formerly occupied by the principal Temple of Vesta, built by Numa Pompilius as a central establishment over all the other temples of Vesta in the various curiæ. There are no certain accounts of its history notwithstanding, farther than it was in existence under the name of S. Teodoro, as at present, in the year 744, at which period it was repaired by Adrian I.; and again, though nothing more is heard of it for seven centuries, that it was rebuilt by Nicholas V. in 1450, and subsequently repaired by Clement XI. in 1700. The church at present is in the possession of the confraternity called "*Fratelli di Saccone, bianci Scalci,*" whose costume and habits are nearly similar to those of the "*Fratelli di Saccone neri,*" attached to the oratory of the Via Crucis, and referred to in the first section of this chapter. As the door is closed almost continually, notwithstanding that it is generally supposed to be open on Thursdays and Fridays from eleven till twelve in the morning, and as it is not easy to find the abode of the sacristan, admittance is exceedingly precarious; nor should I perhaps ever have been gratified by a sight of the interior, were it not owing to passing by one day by accident while the funeral of one of the members of the confraternity was taking place within the building.

The church of S. Teodoro is situated a little removed from the thoroughfare, within a square enclosure upon a lower level, to which there is a descent by a double branched flight of steps, and underneath the steps is a covered passage or corridor, extending to the angle and thence along the western side of the enclosure to the church, through a side entrance. In the middle of the enclosure is to be observed an ancient Pagan altar, discovered no doubt somewhere in the immediate neighbourhood, though nothing is known of its history; it consists of a quadrangular pedestal or cippus of white marble, about

four feet in height, terminating at the top by an horizontal plane, on which a hemispherical concave, used in ancient times for burning incense, and similar in appearance to the basin of a modern baptismal font, is excavated. On the side towards the entrance of the enclosure the following Latin inscription is engraved—"In hoc marmore prophana* olim Gentilium fumabant incensa." The form of the building, whether or not corroborative of the site of the Temple of Vesta, said to have stood formerly on the same spot, is circular, similar to the Temple of Vesta already described, on the banks of the Tiber; it is built entirely of brick, in a style of very inferior masonry, covered by a plain circular roof of ordinary red tiles, and the entrance is by a deep brick arch, which serving as a porch or portico, is so rudely fashioned that it has altogether the appearance of an unfinished structure. On entering, the name of Nicholas V. may be observed upon the architrave.

The interior is constructed in the form of a Greek cross upon a circular area, and the pavement is composed for the most part of the monumental tablets of deceased members of the confraternity to whom the church belongs. There are two lateral chapels, of which the decorations are of an ordinary character, containing, however, one an altar picture by Baciccio, and the other an altar picture by Ghezzi.

The high altar is contained within an absis lined with mosaic, supposed to have been executed when the church was repaired by Adrian I. in the eighth century, and the altar picture, preserved in a glass frame and representing the patron saint of the church, S. Teodoro, is by Zuccari. Upon the altar table is placed a ciborium in the same circular form as the Temple of Vesta, with a peristyle supported by miniature columns of alabaster.

Upon the western part of the circumference, near the main entrance, is a side door leading to the passage above referred to, through an intermediate chamber appropriated to the purpose of an oratory. This oratory is a small oblong apartment containing at one extremity a plain altar, and at the other extremity a wooden chair ornamented with carving, the seat of the prior of the confraternity on solemn occasions; and upon a marble tablet of the pavement in front of the chair, are deposited a human skull and thigh bones, placed across in the form

* *Prophana*—sic in orig.

of a *memento mori*, with the words "Umbra! Lumen!" engraved underneath upon the marble. From the oratory the passage, extending, as before stated, along the western side and part of the northern side of the enclosure, is lighted on the right hand of the spectator, advancing from the church, by a row of small apertures pierced in the wall towards the quadrangular enclosure; and on the left hand it communicates by open portals with three or four small chambers, of one of which, somewhat larger than the rest, the portal is protected by a latticed grating. The ceiling is vaulted, and the pavement composed of monumental tablets. Upon a double row of shelves along each side of the latter chamber, are placed the skulls and thigh bones of deceased members of the confraternity, arranged in sets, with the bones laid across like those at the foot of the prior's chair in the oratory, and affixed to each set is a ticket or label with the name of the proprietor marked in ink upon it. Moreover in the middle of the chamber there were placed upon the pavement two wooden tubs or buckets, each containing the bones apparently of a single skeleton, with the skull at the top of all, occupying as it were the post of honour at the apex. At the extremity of the passage the space underneath the double branched staircase that forms the entrance of the quadrangle is appropriated to the purpose of a charnel-house, and, as may be seen through a small wire grating, a considerable collection of human bones lie heaped upon the pavement. The following epigraph in Latin is inscribed above the grating —"Ossa arida, audite verbum Domini."

S. ANASTASIA.

The church of S. Anastasia is situated at the foot of the Palatine, upon its western angle, and at the northern extremity of the ancient Circus Maximus. Although there are no certain accounts of its early history, as is frequently the case in Rome with regard to churches of undoubted antiquity, it is generally supposed to be one of the most ancient of any; it is dedicated to S. Anastasia, a female martyr, who was burnt alive in the year 304, by order of the prefect of Illyria, and her ashes were afterwards brought to Rome and deposited in the building, where her festival is celebrated up to the present day on the 25th of December.

The first of the various restorations by different pontiffs which is recorded, was effected by Urban VIII., who, about the year 1630, employed the architect Luigi Arrigucci to repair the interior and construct an entirely new façade; and subsequently, in the year 1825, Pius VII. made sundry alterations and embellishments in the interior. As the church, notwithstanding its spacious dimensions and fine ornaments, is rarely resorted to, and closed almost continually, application for admittance must be made to the sacristan of the church of S. Maria della Consolazione, who has the charge of both churches.

With regard to the exterior, the façade is almost a singular instance of the façade of a Roman church being composed of yellow brick; it is moreover an elegant elevation, though a pair of bell turrets by which it is flanked at the angles, like the bell turrets over the portico of the Pantheon, serve to mark the peculiar fancy of Barberini, as do also three large bees, emblematic of his armorial bearings, which are to be observed, sculptured in travertino, upon the architrave.

Immediately within the entrance is a narthex or portico, that partly serves to confirm the antiquity of the church's origin; the ceiling is a groined vault, and the portico is divided from the three naves by a broad arch, corresponding with the middle nave, and by a pair of rectangular portals corresponding with the side naves. The arch springs from a pair of piers of travertino, and within the piers are a pair of columns, one of bigio and the other of Africano. The church beyond the narthex is constructed in the form of a triple nave divided by alternate pairs of piers and of Roman Ionic ancient columns, a disposition that has been had recourse to apparently for the purpose of strengthening the building. The piers are surmounted by an architrave, and the columns by arches. The columns, some plain and others fluted, are of different material, fourteen in number altogether, and were found in different places in the vicinity. Four plain columns for instance are of granite of the island of Giglio; one fluted, of Hymettian or Greek marble; two plain, of bigio; and seven fluted of pavonazzetto, the latter supposed to have belonged to an ancient temple of Neptune, were found close to the spot. The ceiling is flat and coffered with very plain coffers, and in the middle is a

fresco painting representing the martyrdom of S. Anastasia, around which several cardinals' hats, belonging to deceased cardinals who lie buried below, hang suspended. The pavement is composed of red tiles. Upon the gable wall of the church, above the entrance, there is to be observed, in addition to the narthex, another distinguishing feature of an early Christian church, a portico or covered gallery, such as used to be appropriated to the female part of the congregation. On the sides above the piers and arches is an attic, containing an alternate row of pictures and windows, and the intermediate surface is painted in a colour unusual in a Roman church, pea-green.

The side naves, constructed probably during former restorations, in the course of which the remains of a former building were blended with the new edifice, are of very unequal breadth, the left-hand nave being considerably broader than the right-hand nave. The ceilings of both, however, are similar—vaulted with groins; and in each are contained one lateral chapel, and one chapel at the extremity. In the first place, with regard to the lateral chapel in the left-hand nave, which is enclosed within an arched recess, whose soffit is painted by Michel Angelo Cerrutti, the pediment of the altar rests upon a pair of ancient spirally fluted columns of pavonazzetto; and the altar picture, representing the military martyr, S. George, killing the dragon, is by a Genoese artist, Dominico Ponti. The chapel at the extremity of the nave, of which I have not preserved particulars, is said to have been resorted to by S. Jerome during his lifetime, and to contain the remains of the saint in a sarcophagus placed underneath the altar, which altar, where S. Jerome officiated, is surmounted by a sort of canopy, and furnished with an altar-picture by Lazzaro Baldi.

In the right-hand side nave the lateral chapel is enclosed within an arched recess, similar to the one opposite. The face of the altar is sheathed with inlaid marble; the pediment rests on a pair of columns of Porta Santa; and the altar picture, representing S. John the Baptist, is by Mola. The chapel at the extremity—of which, as in the instance of the corresponding chapel on the other side, I have not preserved particulars, otherwise than that the side walls are painted by Lazzaro Baldi—rather resembles in its form a small plain chamber than an

ordinary chapel; it is chiefly appropriated to the purpose of a receptacle of reliques, and contains a collection belonging to various martyrs. These for the most part are preserved in a glass case like a common cupboard above the altar, including, among the rest, some bones of S. Successus, and a fragment of a sepulchral tablet, bearing the name of the saint marked in characters inartistic and rude, but sufficiently legible. Here also is to be seen a curious ancient chalice said to have belonged to S. Jerome.

The transept, divided from the nave by a broad spacious arch, flanked by a pair of columns of bigio of corresponding dimensions, is elevated by three steps above the lower level. The ceiling is an elliptical vault of considerable flatness supported on arches richly wrought with carving, and in the centre is a flat space intended for a picture. At each extremity is a chapel, of which the pediment of the one on the right hand rests on a pair of very highly polished columns of breccia rossa, and the pediment of the other rests on a pair of columns of alabaster of an unusual description, streaked with yellow, which in fact appears to be the prevailing colour. The faces of both the altars are sheathed with marble, and the altar picture of one or the other, I know not which, is by Trevisani. The choir, at the extremity of which the high altar is contained within an absis, is elevated by three steps above the transept; the walls are faced with fluted pilasters, and on each side is a handsome monument; and the intermediate spaces are ornamented with fresco painting and mosaic.

The high altar is protected by iron rails, and the pediment is supported by a pair of columns of Porta Santa, and a pair of bigio. Underneath is a very beautiful marble statue, by Ercole Ferrata, of the patron saint of the church, S. Anastasia, represented as a young and beautiful female lying extended on a heap of billets of wood, at the precise moment of her martyrdom when the flames are first coming in contact with the body. The figure, from the extraordinarily high polish of the surface, and the style of the sculpture altogether, might be taken for the work of Bernini; and at all events the effects of mortal agony are very powerfully idealized, and the contortions of the attitude precisely such as uncontrollable agony would produce: the head, for instance, is forced back

over the shoulders as it were in a paroxysm, the chin protrudes towards the spectator, the left leg is contracted violently towards the body, the fingers of the right hand, as if from the scorching of the sinews, are distorted, and the left arm, drawn across the chest by an action expressive of unspeakable torment, makes a deep indenture on the bosom.

S. GIORGIO IN VELABRO.

The church of S. Giorgio in Velabro is on the northern side of the Forum Boarium, which was described in the first section of this chapter; and the short street or way that connects the Forum Boarium with the Via di S. Teodoro, that is, the thoroughfare in which the church of S. Anastasia last described is situated, is a little to the northward of that church. The church of S. Giorgio in Velabro is supposed to have been built in the sixth century, and there are certain accounts of its restoration and dedication in the seventh century, in the year 684, by Leo II., to the two military martyrs S. George and S. Sebastian. Again it was repaired by Pope Zacharias in the year 750, after which there appears to be no further record till it was again restored in the twelfth century by Stefano ex Stella, a prior of the church in question. Upon the walls of this church was affixed the celebrated placard addressed to the Romans by the Tribune Rienzi, "In breve tempo li Romani torneranno al loro antico buono stato."

With regard to the exterior, a square brick tower of the middle ages is annexed to the building, and the entrance is through a portico, upon the attic of which may be observed, engraved in capital letters extended continuously, with a full stop after every word, the following inscription in monkish Latin hexameters, in which the prior Stefano, above-mentioned, takes credit to himself for the rebuilding of the portico :—

> "Stephanus ex Stella cupiens captare superna,
> Eloquio rarus, virtutum lumine clarus,
> Expendens aurum studuit renovare proaulum,
> Clericus hic cujus Prior ecclesiæ fuit hujus."

Besides the above inscription there is another on the architrave, of which I cannot state the particulars, and also a third inscription on the wall adjoining, the latter a very long one, relating

to the deposit of the head of S. George the Martyr within the church by Pope Zacharias. The portico is supported on four Grecian Ionic columns, of which one is cipollino, one grey granite, and two Parian marble, and the apertures between the columns are protected by iron rails. Within, it has the appearance of never having been completed, nor is there any other ceiling than the naked beams and rafters of the roof. Hence also the entrance to the church is by a portal, of which the jambs and lintel are formed of fragments of an ancient cornice, of which the mouldings are over-wrought and of inferior sculpture—a specimen such as many others that are to be met with engrafted in the walls of the houses of this part of Rome.

The interior is constructed in the form of a triple nave divided by ancient columns, eight on each side, though the first column on the left-hand side, being embedded in the wall, is half concealed. Of these columns, which rest upon the pavement without any sort of moulding, the capitals are various, and the shafts, some plain, some fluted, all apparently ancient, are as follows:—two fluted, of Tyrian marble; two fluted, of pavonazzetto; and twelve plain, of grey granite. The ceiling of the middle nave is flat, and covered with loose unpainted boards, in a manner as if intended as a temporary expedient. Upon the gable wall on the left-hand side of the entrance there may be observed engrafted a considerable collection of fragments of monumental tablets of the early Christians, as well as of columns and of cornices, and pieces of granite and porphyry, to which latter probably some particular reminiscence may be attached, though not specified. There are also preserved in this church as reliques, relative to which there is no account or inscription, two small columns of white marble, planted upon the pavement at the extremity of the middle nave.

The ceiling of the side naves is even in a more unfinished state than of the middle nave, for a portion is flat, and covered with loose unpainted boards like the other, and the remainder, without any boards at all, is composed of the naked beams and rafters. In each side nave is one lateral chapel of the most ordinary description, consisting merely of an altar table appended to the wall without any decoration.

The choir is elevated by five steps above the middle nave, and at the extremity is an absis painted in fresco, as it is said,

by Giotto, though the colours are faded to such a degree that the subject is not distinguishable.

The high altar is isolated, and situated at the entrance of the choir under a canopy supported by four columns of white Carrara marble; and underneath it is a small marble statue of S. Sebastian.

As the church is generally closed, it is difficult to obtain admittance; nor is it easy, though it is said to be under the charge of the friars of the convent attached to the church of S. Maria in Cosmedin, to find out to whom it belongs. It is little resorted to under ordinary circumstances; and one day, as I passed by, when the door was open by a rare chance, and I entered, the priest was celebrating mass within, literally with no other person in the church than a little boy his assistant; but the genuflexions were made notwithstanding, and the tinkling bell announced the elevation of the Host, with the same solemnity as if the Pope and all his cardinals had been present.

S. GIOVANNI DECOLLATO.

From the north-west angle of the Forum Boarium, the Via di S. Giovanni Decollato diverges to the northward, and the church of S. Giovanni Decollato is on the right-hand or western side of the street, a few paces from the entrance. It was built about the year 1495, in the reign of Alexander VI., at the expense of the Florentine inhabitants of the city; and at present belongs to the confraternity distinguished by the title "*Misericordia*," whose particular duty is to preside over the last moments of criminals executed by the guillotine, at the spot selected by the government for the purpose, within the distance of a hundred yards or thereabouts; of which proceedings an account was given in the first section of this chapter.

The exterior of the building, which is very small and flush with the plane of the houses in the street, is altogether of little pretension; it is, however, distinguishable by a bass-relief above the portal, though very ordinarily executed, representing the head of S. John the Baptist lying on a censer.

The interior is constructed in the form of a single nave, with a flat coffered ceiling, and the pavement is composed of marble inlaid in rhomboidal pieces of blue and white.

On each side there are three lateral chapels, all contained within very shallow arched recesses; and in the intermediate spaces the pilasters which support the main cornice are ornamented with designs curiously wrought in bass-relief on stucco. There are neither columns nor pediments belonging to the altars, but the face of every altar is sheathed with very highly polished Sicilian jasper, and all are provided with altar pictures attributed to the following artists, Giacomo Zucca, Roncalli, Giovanni Cosci, and Giovanni Battista Naldini.

The choir is elevated by two white marble steps above the middle nave; and its ceiling and pavement are similar to those of the latter. Upon the walls on the right and on the left is a picture representing the beheading of S. John the Baptist, and the remainder of the surface, with the exception of two small portals, is sheathed with very highly polished Sicilian jasper. One of the portals, whose jambs and lintels are of pavonazzetto, communicates with the sacristy, and the other with the oratory of the confraternity to whom the church belongs.

The high altar is contained within an absis at the extremity of the choir; the pediment rests on a pair of columns of verde antico, and the altar picture, said to be a fine painting of Giorgio Vasari, represents the beheading of S. John the Baptist. There are also some pictures, painted by Giacopino del Conte and Francesco Salviati, to be seen in the oratory.

S. ELIGIO.

The church of S. Eligio is situated in the same street, a little higher up, and on the side opposite the church of S. Giovanni Decollato. It was originally built in the year 1507 by the celebrated architect Bramante, at the expense of the confraternity of goldsmiths, and was afterwards rebuilt in the year 1601, in the reign of Clement VIII., after the original plan.

The interior is constructed in the form of a single nave, which, though of small dimensions, is very highly decorated; the ceiling is flat and lined with gilded coffers, and the pavement inlaid with squares of blue and of white marble. Upon the gable wall above the entrance is an organ gallery, whose balustrade is supported on pilasters that decrease in breadth upwards above the usual proportions; their capitals are irre-

gularly formed, and the volutes, instead of displaying the easy folds of the acanthus-leaf or palm, are represented by cherubim twisted into all manner of postures.

On each side of the church are three arched recesses, containing lateral chapels; and in the intermediate spaces the surface of the wall, with the exception of pilasters of very highly polished Sicilian jasper which support the main cornice, is sheathed with yellow Sienna marble. With regard to the lateral chapels, it may be observed generally that all the columns of the altars are elevated on lofty pedestals composed of the finer sorts of marble, and that the capitals, torus, and plinth are of white marble invariably. Particularly as to the chapels on the left-hand side, in the FIRST CHAPEL, the pediment of the altar, which is of the broken form, is of pavonazzetto, and rests on a pair of composite columns of Sicilian jasper. The face of the altar is sheathed with alabaster, flanked by foliage in bass-relief wrought on tablets of yellow Sienna marble. The side walls are sheathed with verde antico, Africano, and alabaster. In the SECOND CHAPEL the pediment, similar in form to the last, is of yellow Sienna marble, and rests on a fine pair of Corinthian columns of verde antico. The altar is faced with alabaster, and the whole surface of the wall in the rear sheathed with verde antico and fior di Persico. In the THIRD CHAPEL the pediment in the triangular form is of breccia corallina, and rests on a pair of Roman Ionic columns of Sicilian jasper. The side walls are sheathed with fine marble.

On the right-hand side, in the FIRST CHAPEL the pediment, the columns, and the sheathing of the walls are in every respect similar to those of the first chapel opposite. A large wooden figure of S. Eligio painted in natural colours is placed instead of an altar picture above the altar. In the SECOND CHAPEL the pediment, of an irregular form, rests on a pair of columns of Sicilian jasper, and the walls are sheathed with fine marble. In the THIRD CHAPEL the pediment of the altar, in the broken form, is of pavonazzetto, and rests on a pair of composite columns of Sicilian jasper. There is to be observed in one or other of the chapels on this side of the church an altar-picture by Romanelli, representing the adoration of the wise men of the East, also two figures painted within the entrance arch by the same artist, and some fresco paintings on the walls

by Taddeo Zucchari. Moreover, in one of the chapels on the left-hand side there is an altar picture by Giovanni de Vecchis, representing the Nativity of our Saviour; and in another chapel on the left-hand side an altar picture by Filippo Zucchetti, representing S. Andronico and S. Anastasia.

The choir is elevated by two steps above the nave, and protected by a balustrade of yellow Sienna marble with cornice of Carrara. The soffit of the broad and spacious arch that forms the entrance is ornamented with fine gilded carving. The high altar is situated at the extremity within an absis, and its pediment rests on a pair of Corinthian columns of alabaster. The altar picture is by Matteo di Leccio.

S. MARIA DELLA CONSOLAZIONE.

Proceeding northward to the extremity of the Via di S. Giovanni Decollato, the thoroughfare inclines eastward and emerges in the Piazza della Consolazione, an oblong open space, at the upper extremity of which the church of S. Maria della Consolazione is situated. The gable, which contains the principal entrance, faces the Piazza; and in the rear, annexed to the building in a line between the church and the Arch of Septimius Severus, is an hospital said to have been built very nearly on the site of the ancient triumphal arch of Tiberius, referred to page 43. I find no further account of this church than that it was built by the architect Martino Lunghi the elder, which refers its date to about the end of the sixteenth century; and that the present façade was constructed under the auspices of Leo XII. in the year 1825 by the architect Pasquale Belli.

With regard to the exterior, the elevation of the façade is of considerable pretension, comprising the composite above the Corinthian order, with three entrance doors, and lateral wings extending to the height of the lower order, and surmounted each wing by a pair of travertino statues of saints or prophets.

The interior is constructed in the form of a triple nave, divided by compound piers faced with Corinthian pilasters, which, as well as the whole interior of the church, are plain and whitewashed. The ceiling of the middle nave is vaulted, with arched spaces for windows along the base, and the pavement is composed of red tiles.

The ceilings of the side naves are vaulted, and in each side nave are four arched recesses, three of which in the right-hand nave contain lateral chapels, and the fourth the door of the sacristy. In the left-hand nave there are lateral chapels in all the arched recesses, and also a fifth chapel at the extremity. To begin with the lateral chapels of the right-hand nave, the FIRST CHAPEL is protected by iron rails, and the vaulted ceiling and the side walls are painted in fresco, as it is said, by Taddeo Zucchari at the age of twenty-six, which circumstance, as the artist was born in the year 1529, establishes the date at 1555 precisely. In this chapel, with the exception of the sheathing of the altar, there are no marble decorations. The SECOND CHAPEL is protected by iron rails, and upon each of the side walls is a monument, the one similar to the other, of which the principal object is a marble bust contained within a circular niche. The THIRD CHAPEL is protected by a marble balustrade surmounted by iron rails, and the pediment of the altar rests on a pair of columns of bianco e nero marble.

In the left-hand side nave the FIRST CHAPEL is protected by iron rails, and contains, instead of an altar picture, a large marble bass-relief enclosed in a fixture frame of bigio. Otherwise the interior is altogether in an unfinished condition. The SECOND CHAPEL is protected by iron rails, and the white marble pediment of the altar, which is of exceedingly elegant form, rests on a pair of Roman Ionic columns of bigio, with capitals, torus, and plinth of white marble. The interior, like the preceding chapel, is in an unfinished condition. The THIRD CHAPEL is protected by a balustrade of Carrara, surmounted by iron rails, and the pediment of the altar rests on a pair of columns painted in imitation of giallo antico. The FOURTH CHAPEL is protected by iron rails, and the pediment of the altar rests on a pair of columns painted in stripes of yellow and gold to imitate fluting. The face of the altar is sheathed with very highly polished Sicilian jasper, with a circular device in the middle wrought in inlaid marble. In the CHAPEL AT THE EXTREMITY OF THE NAVE the columns of the pediment are painted in imitation of marble, and the face of the altar is sheathed with breccia di Francia and giallo di Sienna.

The high altar is contained within an absis elevated above

the middle nave by two steps, on the summit of which is planted a balustrade of pavonazzetto inlaid with Africano. The semi-dome of the absis is lined with small gilded coffers, and the pediment of the altar, which is triangular in form, with the exception of the frieze of verde antico, is of white marble with gilded mouldings. It is surmounted by a pair of large gilded and highly burnished statues of angels placed in a reclining posture upon its outer angles; and it rests upon a pair of Corinthian columns of Porta Santa, with gilded capitals, torus, and plinth. A door upon the gable on the right-hand side of the high altar emerges in the street leading towards the Roman Forum, at a spot where the angle is formed on one side by the gable of the church and the other side of the hospital.

S. MARIA EGIZIACA.

From the Via di S. Giovanni Decollato, a few paces above the church of S. Giovanni, a street diverges westward towards the Tiber, which crosses the Via della Bocca della Verità, whence the thoroughfare is continued in the same direction to the Ponte Rotto by the Via della Fontanella. The latter street skirts the northern gable of the church in question, which is situated a few paces only from the river. The church of S. Maria Egiziaca is identical with the Temple of Fortuna Virilis described in the first section of this chapter, inasmuch as the original ancient walls of the latter building have been actually appropriated to the modern one; which, being thus constructed, was established as a place of Christian worship about the year 872 by Pope John VIII., after which period there are no further accounts of it until it was conceded by Pius V., about the year 1570, to the Armenian inhabitants of Rome, under the title above cited. Finally it was restored and put in the condition it is in at present by Pius VIII. in 1830. It is difficult to obtain admittance to the church on week days, nor could I ever find the abode of the person in charge, or sacristan, who, it is said, resides at a distance, and leaves the keys with the friars of the convent of S. Maria in Cosmedin. Neither is the principal door upon the northern gable open even on Sundays; when, however, entrance may be had between the hours of eleven and twelve by a portal on the eastern flank,

whither there is a communication through a small dwelling-house in the Via della Bocca della Verità, belonging to the Armenian congregation.

The interior is constructed in the form of a single nave, in a style extremely simple, apparently with a rigid attention to economy, after the precise fashion of the most ordinary of the Roman churches, with a sufficient coating, however, of stucco upon the walls to cover for the most part all visible vestiges of their ancient character. Here and there, a small portion of the bare original wall of the Pagan temple makes its appearance. There is, in fact, very little to be seen as regards the decoration of the church worthy of observation, notwithstanding that it possesses one appendage of considerable interest, a model of the Holy Sepulchre constructed on the left-hand side of the nave, and said to be of the same form and dimensions as the original at Jerusalem. It is a rectangular structure whose area is a square of about eight feet, and the walls about ten feet in height, surmounted by a flattened dome resting on an entablature supported by four Roman Ionic columns planted at the angles. A small grated door on the western side serves for the entrance, and on the north and south sides there are small grated apertures for windows. Within, the whole interior is exceedingly plain; and on the south side is an altar, and underneath the altar, within a rectangular niche, a large figure painted in natural colours representing the dead body of our Saviour.

The choir is elevated by two steps above the nave, and the side walls are painted in fresco. The high altar, with an altar picture representing the Holy Virgin in the character of S. Maria Egiziaca, supposed to be one of the best paintings of Federico Zuccari, is situated at the extremity.

S.ᵗᵃ NICOLAO IN CARCERE.

Returning by the Via della Fontanella into the Via della Bocca della Verità, and thence proceeding northward a little distance as far as the Piazza di S. Nicolao in Carcere, of which the locality, supposed to be identical with the ancient *Forum Olitorium*, was referred to in the first section of this chapter, the church of S. Nicolao in Carcere is situated on the western side of the

Piazza, or the side next the Tiber. The church, which is supposed to stand immediately outside one of the ancient gates of Rome, belonging to Servius Tullius's enclosure, the Porta Carmentalis, so called in honour of Carmenta, the mother of Evander, although connected with some interesting ruins that are built up within its walls, does not appear to be of ancient origin; I find, at all events, no account of its history previous to the year 1599, when, being in a dilapidated state, it was restored by the architect Giacomo della Porta, under the auspices of Clement VIII. Subsequently, in the year 1808, Pius VIII. caused it to be put in the condition it is in at present. The title "*in Carcere*" has been applied to it with reference to the Temple of Piety, one of the above-named ruins, referred to page 152, which is supposed to have been built upon the site of the ancient prison of the Decemvirs.

With regard to the exterior of the building, the façade, corresponding with the houses in the street, which are generally of an inferior description, is not only low and of narrow frontage, but is otherwise exceedingly plain. The principal entablature, however, is supported in part by a pair of ancient fluted columns of one of the ruins in question, of which the material, as the shafts are whitewashed, or rather are encased in a coating of stucco, is not distinguishable. The capitals, which are probably modern, are Roman Ionic. Besides these columns there are to be observed, built up in the masonry of the adjoining houses, more fragments of columns belonging to one or other of the ancient temples referred to in the passage above cited, whether of Hope, of Juno Matuta, or of Piety: for instance, in the wall of the very next house, on the south side, a broken fluted shaft of travertino, as well as some pieces of the same, are used as building material; and a little farther south, beyond the latter, there may be seen embedded in the wall, and standing in its original position, a larger portion of another travertino shaft with its Doric capital.

The interior is constructed in the form of a triple nave divided by columns evidently formerly belonging to various ancient buildings, so different in fact in dimensions, and with regard to their capitals and lower mouldings, that it is hardly possible to conceive a collection more incongruous. There are seven on each side, fourteen in number altogether, of which nine are of cipollino, one fluted and of extremely light coloured

Porta Santa, and four of grey granite. The first column on the right-hand side, whether on account of being fractured or being perhaps of too slight calibre for the support of the building, is encased by a pier; and upon the shaft of the second column, on the same side, which latter is of cipollino, a long inscription in old letter, of which I am not able to state the purport, is engraved. Upon the gable wall, close to the entrance on the left-hand side, an excavation has been made to a considerable depth for the purpose of laying bare a portion of an ancient wall and the fragment of an arch, and also one or two broken shafts of columns belonging to the ancient ruins above referred to, which objects are thus exposed to view, and may be examined conveniently. There are also to be observed upon the gable wall, immediately above the basins of holy water, two martyr's weights, similar to those in the church of S.S. Cosmo e Damiano before referred to. The ceiling of the middle nave is flat, and painted in a remarkably ordinary style; the pavement is composed of red tiles.

The side naves are of unusual breadth, and the ceiling is vaulted, with groins; two lateral chapels are contained in each, and in addition one other chapel at the extremity. There are, however, no marble columns in either of the lateral chapels, nor in fact, as regards those of the right-hand nave, any other decorations than the sheathings of the altars, which are of marble inlaid in arabesque; and in the SECOND CHAPEL a monument, of which the principal object is a half-length marble statue of a priest represented addressing a congregation from a pulpit. The chapel at the extremity of the right-hand nave is protected by a wooden balustrade; the altar is faced with marble sheathing, and a ciborium is placed upon the altar table.

In the left-hand nave the facings of the altars are painted in imitation of the marble facings of those opposite. The chapel at the extremity is protected by iron rails flanked by a pair of pedestals of Carrara marble. Above the altar, instead of an altar picture a statue the size of life of S. Nicholas, painted in natural colours, and dressed in real sacerdotal vestments, is placed standing in a niche.

The choir is elevated by a double branched flight of eight or ten steps above the middle nave, and the intermediate space

between the steps is occupied by a structure of marble that serves as an entrance to a vault or crypt below, which, however, as far as I was given to understand, contains nothing remarkable. The ceiling is flat, and painted like the ceiling of the middle nave. The high altar stands isolated at the entrance, surmounted by a wooden canopy of very ordinary construction, in the form of a flattened dome, supported on four composite columns of Porta Santa, with gilded capitals, torus, and plinth. The columns are elevated on pedestals of Carrara, and under the dome is a splendid ancient sarcophagus of green porphyry, on the side of which is wrought in bass-relief a head of Medusa, so flattened and worn, however, as to be scarcely discernible.

CHAPTER XI.

THE CŒLIAN.

ON advancing from the Campo Vaccino towards the Cœlian hill, along the tract of ground described in the last chapter, that is to say, skirting the eastern flank of the church of S. Francesca Romana, built on the site of the ancient Temple of Venus and Rome, until arriving at the verge of the elevated bank in front of the Colosseum—the broad intervening way below, under the feet of the spectator, being the line I have assumed as a boundary between the Cœlian and the divisions of the Forums and of the Palatine—the first objects to be observed in the foreground upon the lower level are the remains of the substructure of the colossal statue of Nero, and the Meta Sudans; both which objects, the first on the left hand, and the other on the right hand, though neither are at present particularly striking in magnitude or general appearance, and though the Meta Sudans especially is known to have existed there previous to the Colosseum, may be very well imagined, from their respective position before the building, to have formed in ancient times two corresponding ornamental appendages to that mighty edifice.

The Meta Sudans was a magnificent fountain and reservoir, of which the term "*Meta*" is to be attributed to the resemblance of the conical form of the structure to the meta or goal of an ancient circus, or, as is suggested by Nibby, in consequence of the site being the point of convergence of no less than four of the ancient *regiones*—the second or "*Cœlimontana*," the third or "*Isis and Serapis*," the sixth or "*Alta Semita*," and the tenth or "*Palatium*." And as regards the epithet "*Sudans*," the word may be imagined to have represented not inappositely the vaporous exhalations that continually emanated from the powerful jet of water. It is supposed to have been originally constructed by Nero for the supply of a magnificent receptacle of water or artificial

lake attached to the Golden House, whose limits, with its enclosures, extended over the whole of the ground in question, including the area of the Colosseum; and after the building of the Colosseum by Vespasian, it furnished, no doubt, a part of the vast supply of water appropriated to the frequent aquatic representations that took place on its arena.

The Meta Sudans was afterwards reconstructed and enlarged by Domitian, and the ruin, as it appears at present, is a conical mass about 80 feet in circumference at the base, not a little resembling in its exterior a small lime-kiln, which was formerly surrounded by a basin 80 Roman feet in diameter, of which there are now no vestiges remaining, otherwise than a low brick wall that encompasses the structure, and serves as a fence around it. As about half of the conical mass in question has disappeared entirely, and the half that remains is a perfect perpendicular section that affords an amply sufficient specimen of the object in its exterior and interior, an excellent opportunity is afforded of observing its extraordinarily solid construction, comprising a perpendicular channel for the jet of water in the middle, 2 feet 8 inches in diameter, lined for the most part with its original coating of ancient cement that still adheres to the surface. The structure, with the exception of this water conduit, is altogether solid, calculated to sustain an enormous amount of lateral pressure, and composed of rubble of brick and stone mixed together, with a facing of brick.

The colossal statue of Nero, 120 ancient Roman feet in height, is recorded by the ancient writers to have been constructed for Nero during his lifetime, by the celebrated sculptor Zenodorus. It was cast in bronze, and originally placed in the vestibule of the Golden House, which is supposed to have been not far from the object in question, though the precise position has never been satisfactorily determined. After the death of Nero and his immediate successors, it is said to have been removed by Vespasian, who substituted for the head of Nero on its shoulders the disc of the sun, and erected it in front of the Temple of Peace, which he had just then completed, on a site which, though somewhere adjoining the Roman Forum,* is still a matter of speculation among the antiquaries. Finally, it was transported by Adrian to the position in ques-

* Suetonius in Vespasianum, cap. 9.

tion, where it stood in front of the southern façade of the Temple of Venus and Rome, built by the same emperor; but it may, nevertheless, be concluded to have been intended rather as an ornamental appendage, as above stated, in conjunction with the Meta Sudans, to the Colosseum, inasmuch as by comparing the position of the substructure of the statue with the central absis of the temple still in existence, the former, instead of occupying a place precisely in the centre of the latter, is, on the contrary, several paces to the eastward. On the occasion of the last removal by Adrian, no less than twenty-four elephants are said to have been employed to convey the colossal image to the spot and raise it on its pedestal, where it remained until—the disc of the sun having been removed by Commodus, and replaced by his own likeness, which, after the death of Commodus, was removed and the disc of the sun restored—it disappeared for ever about the beginning of the fifth century, under circumstances not precisely recorded. And all that remains to be seen at present of the substructure above referred to, is a rectangular mound about 56 by 47 feet in area, and varying in height from 4 to 6 feet, whose sides are broken and irregular masses of brick, from which the facing, probably of marble, appears to have been removed by violence, and whose nearly horizontal summit is overlaid for the most part with earth and verdure.

Previous to giving a description of the present appearance of the COLOSSEUM, of which it were altogether useless to endeavour to create in the mind of the reader an adequate impression, it will be indispensable to make a brief summary of a few of the principal historical circumstances relating to the building. The Colosseum was commenced to be built by Vespasian about the seventy-second year of the Christian era; and several thousand Jewish prisoners having been employed in the operations, it was completed by his son Titus in the year 80, eight years after the capture of Jerusalem. The term Colosseum, or Coliseum as it is called occasionally, whichever be the proper appellation, appears at all events never to have been accepted as a regular Latin word by subsequent classic writers, nor to be traced to an earlier period than the eighth century, when it is adopted by the celebrated literary English monk Bede, or Beda, called

"*the Venerable*," in whose writings having searched unsuccessfully for the passage, I am not able to say which of the two terms in question, whether Coliseum or Colosseum, has the benefit of Bede's authority, though the etymology of the former hardly seems so reasonable as of the latter, which springs from a prototype whose very thumb, as ships sailed underneath the striding figure, being larger than a man's arms could encircle, its stupendous proportions are consequently a worthy emblem of extraordinary magnitude. The original idea of an amphitheatre, combining two theatres in one in the form of an ellipsis, is attributed to Statilius Taurus, who erected the first building of that description in the reign of Augustus, on the spot now generally known in Rome as the Monte Citorio; and the example being followed, after a similar model, by Vespasian, the title by which the building was distinguished for many centuries was "*Amphitheatrum*," to which the epithet "*Flavium*" was added after the family name of its founder. The dedication of the amphitheatre, in addition to which, notwithstanding its stupendous magnitude, and notwithstanding the extensive military operations in Judæa during the reigns of Vespasian and Titus, several other considerable public buildings—for instance, the Temple of Peace, near the Forum, the celebrated Baths on the Esquiline, and the restored Temple of Claudius on the Cœlian, destroyed by Nero, —were completed during the same period, was celebrated with incredible magnificence, not only in presence of the vast multitude assembled to view the spectacles on the new arena, but also in the Circus Maximus and on the ancient Naumachiæ,* the splendid sheets of artificial water, of which the principal were, one constructed by Augustus, and afterwards improved by Domitian, on the Campus Martius, and another constructed by Nero, near the gardens of the Vatican, on the other side the Tiber. The spectacles—continued through the whole day, and at night by torchlight occasionally—were prolonged for one hundred successive days, during which period the number of wild beasts and domestic animals killed altogether amounted to nine thousand, "ενναχισχίλια και Βοτα και θηρια ἐπέσφαγη." † And besides the combats of gladiators with wild beasts, gladiators

* The term naumachia is applied not only to the place of representation, but to the representation also.

† Dion Cassius, lib. lxvi. cap. 25.

with gladiators, and wild beasts, lions, tigers, elephants, &c., with each other reciprocally; women with women, and cranes with cranes, were brought into hostile collision. Moreover, the arena, overflowed by an extraordinarily sudden irruption of water, was converted to a lake, where the storming of an island particularly, and sundry maritime feats and exercises, were represented. Titus meanwhile is said to have beheld the several exhibitions from an elevated position, whence he cast below occasionally small spherical boxes containing tickets for prizes of various descriptions for the benefit of the contending parties.

After continual exhibitions of savage cruelty, perpetrated on the arena of the Colosseum for three centuries, during which period innumerable are the instances, recorded in the Martyrology by the ecclesiastical writers, of Christian martyrs exposed to be devoured by wild beasts, the gladiatorial combats were in the first instance put an end to by Honorius. About which time an extraordinary instance of courage and self-devotion is related of a monk named Telemachus,* who fell a living sacrifice to the fury of the Roman populace, whom he irritated by the vain endeavour, having rushed, single-handed into the arena, and thrown himself between two gladiators, to put an end to the conflict. The spectacles, however, of the battles of wild beasts with each other exclusively were continued for a longer period, though even of these the last exhibition is said to have taken place in the year 523, in the reign of Theodosius; and afterwards little is known of the building or of the particular vicissitudes to which it was subjected for several centuries. It is presumed, principally on the authority of the passage above referred to of Bede—who, however, as is generally believed, was never himself in Rome, though specially summoned thither on account of his vast learning by Pope Sergius—that the Colosseum was in a tolerably perfect state of preservation at the time of his writing, in the year 700 or thereabouts, though in the eleventh century, subsequent to the Norman invasion, it had become grievously dilapidated. At this time it had fallen into the hands of the contending nobles, and particularly the Frangipani and the Annibaldi converted it to the purpose of a fortress, and held possession successively. In the year 1312, during the reign of Clement V., it was the property of the Papal Govern-

* Theodoritus, Eccles. Hist., lib. v. cap. 26.

ment; and in 1332, in the pontificate of John XXII., a sumptuous tournament was celebrated on its arena. In the year 1381 Urban VI. made an unsuccessful attempt to convert it to the purpose of an hospital; after which period, whatever might then have been the state of the building, the epoch which followed, commonly designated by the title of the "*revival of the arts*," proved the most fatal to its fortunes; and the popes themselves became the principal depredators of the magnificent monument of ancient times consigned to their protection. The walls of the Colosseum were accordingly then resorted to like a common quarry; and year after year the splendid squared blocks of travertino were plundered for the purpose of being applied to the construction of private palaces, with a profusion that, dictated by an overpowering stimulus of rapine and avarice, knew no limit. The principal examples, among numerous others of minor stamp that no doubt remain unrecorded, are the Palazzo di Venezia, a towering edifice built by Paul II., in 1468; the Palazzo di Cancelleria, built in 1480 by Cardinal Riario, nephew of Sixtus IV.; another small palace, also called the Farnesina, built at the same period, and by the same personage, within a small distance of the large one; and the Palazzo Farnese, remarkable for its extraordinarily extensive dimensions, built by Paul III., who began to reign in 1534, and commenced it while a cardinal. And besides these and other instances that I have omitted to mention, the Porto di Ripetta, built by Clement XI. in 1703, is altogether constructed from the travertino of the Colosseum, exclusively it is said of the material composing one only of its arches that was destroyed at the same time by an earthquake. By Clement XI., moreover, the arcades of the lower story of the building were converted to a repository of unseemly offal for the purpose of a manufactory of saltpetre, notwithstanding that, in the reign of Clement X., about thirty years previously, the arena had been already consecrated to the memory of the Christian martyrs, and the cross erected in the centre; however, since the reign of Clement XI., the Colosseum has been respected as it were under the cross's protection, and further sanctified by the fourteen stations of our Saviour's passion, designated, according to the religious exercises prescribed by the Roman Catholic ritual, by fourteen emblematical pictures, appended to the wall on the periphery.

Recently, in addition to the negative means, such as above related, adopted for the preservation of the building, other substantive measures were carried into effect for its restoration, of which the first was undertaken by Pius VII., who, upon the portion of the periphery facing towards S. John Lateran, repaired the fractured outer wall by an enormous buttress. The example of Pius VII. was followed by Leo XII., who constructed another similar buttress for a similar purpose on the portion of the periphery facing towards the Roman Forum; and, finally, on the portion of the periphery facing towards the Cœlian, the outer wall, that had entirely disappeared for a considerable extent, was rebuilt by Gregory XVI.

With regard to the form, dimensions, and present appearance of the Colosseum, the arena, in the first place, consists of an elliptical area, of which the longer axis lies precisely in a line between the Roman Forum and S. John Lateran, or in a direction north-west to south-east, or thereabouts. The dimensions are said to be 281 by 176 English feet, equal to 4315 yards the square superficies. This arena, in the centre of which the cross is erected, as before stated, is surrounded by the remains of a wall 10 or 12 feet high, which was called the Podium, and contained here and there recesses, secured by iron grating, for the convenience and protection of the gladiators. On the summit, and in the rear, covering a space of about 14 feet in depth, was a covered gallery, appropriated exclusively to the seats of the imperial family, and other distinguished personages, including senators, magistrates, and vestal virgins, all of whom were thus enabled to observe the spectacle without being seen by the multitude. The Podium, including the space in the rear, was surrounded by three stupendous walls, increasing gradually in height to the outermost; of which latter, the altitude, according to the measurement cited in the 'Archæologia,' is 164 feet 3½ inches; and from these walls the seats for the spectators were arranged in three capacious tiers, one above another, upon planes slanting downwards towards the arena, and distinguished altogether by the title "*Cavea.*" Each tier corresponded with a separate story of the building, and above all was a gallery protected by a canvas awning, for the accommodation of the lower classes of the people. Sufficient space was thus afforded, it is said, for the

astonishing number of 107,000 spectators, of whom 87,000 occupied the cavea, and 20,000 the upper gallery; but it would be utterly impossible, without the aid of a perfect model in miniature of the Colosseum, to describe, by writing alone, the mechanical contrivance and the exquisite perfection of the scheme of the architect, by which a multitude of spectators so infinitely exceeding the complement of a theatre now-a-days were enabled to find convenient ingress and egress to and from the place specifically assigned to each individual in the cavea or in the gallery. The superficies of the entire building, however, being, as stated in the 'Archæologia,' an ellipsis of 620 by 513 feet, and consequently the circumference $1779\frac{7}{10}$ feet, the public had access accordingly to the whole enormous extent of periphery, and found entrance by 80 open arches, communicating by a double line of corridors, comprised between the walls; and thence by a numerous assortment of staircases, and similar corridors on the upper stories, to all the different parts of the interior. Though it is to be observed that, to the circular corridors or galleries, called "*ambulatoria*," being of equal breadth all round, and the three walls of the Colosseum parallel to one another, each describing a differently proportioned ellipsis, the term *concentric* cannot be applied with reference to the elliptical area, as in the instance of a circle. The portals and passages through which the thousands upon thousands were disgorged from the countless masses within, overflowing simultaneously, in eighty different streams as it were, the tract of ground about the entire periphery, were not inaptly designated "*vomitoria*."

So much with regard to the construction of the Colosseum being premised: as relates to its present appearance, the stupendous outer wall, more or less perfect at different parts of the periphery, consists of a magnificent elevation composed of large blocks of travertino, comprising four orders of architecture, Doric, Grecian Ionic, two Corinthian, and the whole crowned by an attic; the separate heights of each order, taken from the 'Archæologia,'* making altogether the height before stated, are as follows:—The lower order, with its entablature, 34 feet $4\frac{1}{2}$ inches; the second order, 38 feet, 11 inches; the third order, 33 feet 11 inches; the fourth order, 47 feet 8 inches; and the

* Vol. vii. page 372.

attic, 4 feet 5 inches: total 164 feet 3½ inches, as before stated.

With regard to each order separately, beginning from the ground, at a part of the periphery where the whole are perfect, the lower order is altogether occupied by the 80 arched entrances above referred to, each flanked by a pair of Doric half columns of travertino, 2 feet 9¼ inches diameter, that support the entablature. The respective number of each arch, whereby a perfect system of regularity in the arrival and departure of the spectators was no doubt enforced, is engraved in Roman numerals, still clearly legible upon every keystone. Four of the series, those situated upon the axes of the ellipsis respectively, are supposed to have been appropriated exclusively to the use of distinguished personages, and exempt from any number. One only of the four, however, is now remaining, that is to say, the one situated upon the shorter axis of the ellipsis, on the side towards the Esquiline, between the arches marked 38 and 39, or, as the numbers are expressed in the Roman numerals, xxxviii and xxxviiii. The arch in question is supposed to have been one of the imperial entrances, as well as another which has disappeared, at the opposite extremity of the shorter axis on the other side towards the Cœlian; while those situated upon the two longer axes were appropriated to the magnates, gladiators, &c.

The second order is altogether occupied by a series of eighty arches, similar in size and form to the lower arches, and flanked each by a pair of Grecian Ionic half columns of travertino that support the entablature.

The third order is precisely similar to the second order, with the exception that the flanking half columns are Corinthian.

The fourth order, more lofty than either of the others, consists of a plain wall faced by flat Corinthian pilasters, corresponding with the half columns of the order below, and enclosing intercolumnial spaces of equal breadth, of which one is plain and the next pierced with a square aperture for a window, in alternate succession. Above the windows there are to be observed, in a line extending continuously over the whole periphery of the building, a series of brackets or consoles of travertino, which formerly supported the bars of wood that sustained the canvas awning of the upper gallery.

Finally, with regard to the attic, the line along the summit, though in some places perfect to a considerable extent, is in others jagged and broken; and the huge blocks of travertino are overgrown with mural plants and shrubs that, sprouting between the joints, have increased to above the ordinary size under similar circumstances, and luxuriate in the highest perfection.

As relates to the extraordinary magnitude of the Colosseum, as appreciated by a spectator viewing it from the outside, it may be observed, on walking round the building, that in those places where not only a large portion of the outer wall, but of the middle wall also, has entirely disappeared, and nothing remains but the third or inner wall, whose altitude is considerably less than either of the others, and the degree of curvature greater; the difference notwithstanding, as one proceeds along the periphery, between one portion and the other, whether as respects the height of the wall or the degree of curvature, fails under ordinary circumstances to attract the attention. From a similar cause also, that is to say by reason of the stupendous proportions, the form of the Colosseum seen from an elevated spot at a distance, though really an ellipsis according to the measurements above given, may be readily mistaken for a true circle, unless it be regarded with very particular attention.

In order to show more precisely what portion of the building has disappeared and how much remains, it will be necessary to state in the first place that the outer wall is deficient on the western side, towards the Cœlian, to the extent of something more than half the periphery, as may be measured by the remaining portion, which includes 44 arches out of the whole series of 80. With regard to the dilapidation of the middle and of the inner wall, the extent is not so easily specified, though it may be remarked particularly, that the building has invariably suffered most towards the south-west; as if, whatever amount of injury be assigned to violence and depredation, the "*imber edax*," no ignoble agent since the days of Horace,* had borne an active part in its demolition.

The buttress of Pius VII., constructed, as above stated, for the purpose of preserving the noble ruin from further decay, is situated at a point on the periphery facing towards S. John

* Lib. iii., Od. 30

Lateran, close eastward of the longer axis. The work, at the time of its execution an operation of very extraordinary difficulty, has been performed in the most beautiful manner imaginable, and is a first-rate specimen of modern brickwork, 11 feet 10 inches in thickness; incorporated with the original wall in continuation of its periphery, in the form of a huge triangle, 50 feet at the base, slanting from the topmost height of the building to the ground. In addition to the buttress, six arches of the old wall, comprising the two belonging to all three tiers nearest the outside, have been completely filled up with sound brickwork; all which interpolation, as well as the buttress, having stood firm upwards of a score years already, seems likely still to endure for an indefinite period. The wall at the point in question having been violently shaken by the fall of the portion adjoining, and the six arches above referred to considerably deranged by a terrific fissure in the masonry, which, at the bottom not less in breadth than two feet, gradually decreasing upwards, extends about two-thirds the height of the building, where it closes altogether—the enterprise was in fact considered at the time so hazardous, that no people could be found to undertake it but criminals from the public prisons, condemned to death, whose lives were spared on the express condition of performing it. The concussion that produced the appearances in question was in fact so serious, that the stones belonging to all the six arches have every one, in a degree greater or less, started from their places; in one instance the keystone has actually bolted below its station full twelve inches, and the entablature above is split and disjointed in such a manner, that evidently, had not the yielding masses become jammed together, so that the keystone accidentally caught a sufficient though distorted bearing, the whole portion of the wall, to a considerable extent, must have given way together. As it is, the gaping joints afford a striking picture of the awfully tottering condition of the structure at the time of the operation, such as might furnish a painter desirous of representing houses falling under the shock of an earthquake with an interesting study from nature; and cannot fail at the same time to suggest to the mind of the observer a momentary panegyric on the undaunted courage of the poor men who performed the work so well under such perilous circumstances.

The other buttress, commenced by Leo XII. and completed by Pius VIII., was constructed in a similar manner to the preceding, upon a portion of the walls of the periphery opposite, that is to say, on the extremity of the longer axis facing towards the Forum. Here, in addition to an enormous wall engrafted on the old one, and gradually slanting upwards in a triangular form like the other, though the thickness is considerably less, namely, 8 feet 9 inches, the two parallel circular corridors on the eastern side of the axis are entirely renovated, as regards the vaulting within, and the facing of the elevation without, to the extent of three arches on the lower tier, two arches on the second tier, and one arch on the third tier.

Finally, the portion of the walls of the Colosseum repaired by Gregory XVI., which work, during the spring of 1842, was in full progress, is upon the extremity of the shorter or conjugate axis towards the Cœlian, where the outer and the middle walls were then entirely rebuilt to the extent of fifty or sixty yards of the periphery, in a style so perfect and durable, that, provided succeeding popes follow the example, one might almost anticipate a complete restoration of the ancient figure in the course perhaps of another century.

The entrances to the arena are four, one at each extremity of the axes, each entrance leading directly through the double line of corridors. The ceilings of these corridors, whose areas extend in parallel lines all round the building, are formed by the soffits of a double range of brick arches supported on a triple row of piers of travertino, and the spaces between the soffits are completed by vaulting composed of red and yellow tufa rubble overlaid with a coating of stucco. Though generally in a miserably dilapidated condition, a sufficient portion remains in different places to enable a person to form a tolerably comprehensive idea of the whole. The size of the supporting piers of the outer row is 8 feet 7 inches by 7 feet 3 inches; of the middle row, 6 feet 8 inches by 6 feet 5 inches; and of the inner row, 5 feet 11 inches by 5 feet 5 inches. The squared blocks of travertino of which the piers as well as the three walls of the building are composed, are all large, though of various sizes, averaging 4 feet 7 inches in length, and at the ends 3 feet by 2 feet 8 inches. One of the largest that I measured was 6 feet 3 inches in length, and at the ends 5 feet

6 inches by 2 feet 7 inches. Considerable remains of the staircases leading to the upper stories, sufficient to afford a good specimen of their construction, may be observed adhering in large fragments to the walls of both corridors, whence the line of inclination of the planes may be distinctly traced, ascending in opposite directions, one above another; some from the external wall of the outer corridor towards the arena, and others from the internal wall of the inner corridor from the arena.

With regard to the imperial entrances upon the extremities of the conjugate axis above referred to, there may be observed on the side towards the Esquiline, where all the three walls are still in good preservation, evident remains of ornaments, such as marble sheathing, and fragments of marble columns belonging to a small rectangular chamber or vestibule, interpolated as it were within the corridor. Close to the spot an excavation, with a view of making further discoveries, was sunk in the arena, which, not having been attended with success, has been suffered to remain ever since, several feet as it is in depth, and of considerable extent, in a state so neglected and forbidding in appearance, that one feels little inclination to explore its recesses. On the opposite extremity, however, of the axis, towards the Cœlian, though both the outer walls of the building in that quarter have entirely disappeared, and no vestiges of a vestibule such as the one above referred to on the side next the Esquiline are in existence, an important discovery was made by the French in the year 1812, in the course of an excavation sunk in the arena, on a spot corresponding in position with the other—which other, by the way, was made subsequently—where was found, several feet below the surface of the soil, here accumulated to a height far above the ancient level, the entrance to a subterraneous passage, the same, as is supposed, that was constructed by Commodus, leading to the imperial palace on the Palatine, and where an attempt was made to assassinate him. A convenient descent has been accordingly contrived to the passage in question, which, extending to the length of fifty or sixty yards underneath the road, whence it receives additional light by a small iron grating, remains open to the end without any protection. As it would appear that a considerable portion remains yet to be explored beyond the solid wall of earth that terminates the extremity, it seems extra-

ordinary, considering the high degree of interest belonging to the locality, that additional measures of investigation have not been resorted to: as it is, it does not appear to have been yet clearly ascertained even whether the passage leads at all to the Palatine—whither the line of direction does not in fact appear to point, but rather to the Cœlian, whence there is said to have existed, at all events, a subterraneous passage, which will be referred to by and by, for the purpose of conducting the wild beasts appropriated to the service of the arena from the *Vivarium*. At the same time, from the appearance of the original decorations, which are of an ordinary character, there is the less ground for concluding it to have been exclusively an imperial thoroughfare. The vaulted ceiling, for instance, which still remains in tolerable preservation, is lined with plain coffers of stucco, of which material is the cornice; the walls also are lined with plain stucco, without any apparent vestiges of marble. The pavement, which is quite perfect, is of the most ordinary description of mosaic work, in pieces about half an inch square, comprising a tessellated surface of unicoloured pieces of travertino.

The arena of the Colosseum at present may almost be termed a thoroughfare for foot passengers, who, on passing from the Campo Vaccino towards S. John Lateran, in order to avoid the détour of the spacious curve described by the roads that skirt both flanks, enter and depart through the open portals upon the north and upon the south, passing straight through. Even by the more direct route in question the passenger is compelled to a slight divergence by an obstacle that confronts him in the centre —the large black cross planted on a circular mound of earth, whither the pious Catholic, under the promise of two hundred days' exemption from the pains of purgatory, promulgated by an inscription affixed to the arch at the northern extremity of the longer axis, advances, and, having made his genuflexion, kissed the sacred emblem, and uttered a short prayer on his knees, passes on his way. With reference to this holy cross, erected by Clement X., as before stated, there may be observed, a little to the eastward of the southern extremity of the longer axis, a small rude chapel, originally belonging to a hermitage established there at the first consecration of the building. It consists of nothing more than a plain altar, surmounted by a

picture of the Madonna, which, though the practice of a monk being stationed continually on the spot has been long discontinued, serves the purpose of the *Fratelli di Saccone Neri*, or the friars who, even to the present day, propitiate the manes of the Christian martyrs who shed their blood in the arena, and not only perform their religious offices for the express purpose every Friday, but celebrate the ceremony of the Via Crucis on special occasions. Accordingly the fourteen pictures before referred to, representing the fourteen stages of our Saviour's passion, are appended at equal distances to the inner circular wall or Podium.

The Podium, which, 10 or 12 feet in height, as stated in the beginning, surrounds the periphery of the arena, is composed altogether of brick, of very great thickness, and for the most part in tolerable preservation. Upon the circumference, in addition to the 14 pictures, are planted on the ground several broken shafts of columns, varying in height from 6 to 9 feet, though apparently all of the same calibre, 8 feet 9 inches, or thereabouts, belonging either to the imperial entrances or other parts of the building, and, having been collected at different times on the spot by excavation and otherwise, are placed there to preserve them. There are also to be observed, appended to the surface of the Podium, two inscriptions, one of which, close to the northern extremity of the longer axis, relates to the repairs of the arena and of the Podium in the year 439, by Lampadius, prefect of the city; and the other, situated near the southern extremity of the longer axis, bears reference to the restoration of the Podium by the prefect Basilius, after damage sustained from a grievous earthquake in the year 480, during the reign of Theodosius.

Such being the objects situated on the elliptical arena of the Colosseum, the astonishing expanse and loftiness of the enclosure as the eye glances rapidly upwards along the dilapidated walls and arches, fragments of the cavea extending in inclined planes towards the circumference, and rising pile upon pile, one tier above another, is so superlatively impressive, that the spectacle, perfectly unique, seems almost supernatural. The towering height of the outer wall, crowned by its dilapidated attic, of which the distance from the eye is measured, in real truth, by the hypotenuse of a right-angled triangle, whose perpendicu-

lar is 164 feet, is indeed so great, that here and there the enormous fractured blocks of travertino assume the capricious forms of a rugged mountain peak, such as the eagle alone, of all the animals on earth or birds in the air, might select for a habitation. The enormous masses of ruins meanwhile, at the extraordinary height above mentioned, thrown into bold relief by the open firmament, and spread around on every side of the spectator, over a space within the stupendous ellipsis to be measured not by yards, but by acres, are covered with the most copious and magnificent collection of mural plants and shrubs to be met with in Europe—so various, in fact, that in a work called the '*Flora Colisea*,' published by Professor Sebastiani expressly for the purpose, and confined exclusively to the plants and shrubs that vegetate on the walls of the Colosseum, no less than two hundred and sixty different species are enumerated. Some, whose roots extract their nutriment from little more than the cement of former ages, are, notwithstanding, veritable trees in stature; as in an instance that came to my knowledge, where an English visitor, more anxious to obtain a relique of the Colosseum than scrupulous as to the manner of procuring it, actually contrived, whether or not with the connivance of the custode under whose *surveillance* he had ascended to the upper corridor, to purloin, by the aid of his pocket-knife alone, from the recesses of one of the classical thickets in question, a branch as large as a man's wrist in thickness. Straightened and varnished by the agency of hot water and the skill of a clever artist, when I saw the stick in question it had become a goodly cudgel, whose colour, when deprived of the rind, appeared light yellow; of what description of wood, however, the proprietor, much as he valued his prize, being little of a botanist, was unable to inform me.

Notwithstanding that the arena of the Colosseum, as well as the entire range of corridors on the ground level, is open to the public at all times during the day, the upper stories of the building are not to be explored without the attendance of the custode, who, though not actually residing on the spot, is generally to be found there at all convenient hours on the look-out for customers. The office is probably sufficiently remunerative at all events; though in addition to ordinary diurnal practice, a considerable increase to the emoluments may be reckoned upon,

owing to the epicurean taste of some of the lovers of the picturesque, who, not content to see what is to be plainly observed during the day, but preferring the stimulus effected on their imaginations by the obscurity of the night season, visit the ruin by moonlight. Nothing is in fact more common among the Roman visitors, in spite of bleak and frosty weather, even though the wind blow a tramontano, than a nocturnal inspection of the Colosseum; on which occasions, previous arrangements being made with the custode, lights are provided accordingly.

With regard, in the first place, to the appearance of the scene by daylight, the ascent from the arena is by a small door that protects the entrance to the upper corridors, and is situated a little to the eastward of the southern extremity of the longer axis, close to the chapel, or so-called Hermitage. Within the door a wooden staircase leads to the first story, where the double range of circular corridors are similar to the double range on the ground level, with the exception that the ceiling of the inner corridor, instead of being supported by arches like the corresponding one below, is composed altogether of tufa rubble, and comprises an uniform surface of plain groined vaulting. From the first story the ascent is continued by another similar flight of wooden steps to the second story, where the spectator has attained a height, according to the measurements given in the 'Archæologia,' of 73 feet 3½ inches; that is to say, he finds himself standing upon the entablature belonging to the second order of columns, and viewing the prospect without through the third tier of open arches. Here the ceiling of the corridors has disappeared entirely, and the surface under foot is in a state of very grievous dilapidation—rugged and slippery everywhere, and perforated occasionally by yawning apertures; though a passage, nevertheless, using the utmost caution and continually looking to the footsteps, is to be made without much risk or difficulty to a point even a little to the westward of the northern extremity of the longer axis. Here and there the foot is placed unavoidably upon fragments of an entablature, or pieces of broken columns that have become embedded in the surface; and in other places portions of the ancient pavement appear in patches, composed of an ordinary specimen of tessellated mosaic work of travertino, similar to the pavement of the passage of Commodus above referred to. From

the point in question, at the extremity of the longer axis, while the ponderous fragments of the seats of the cavea are recognisable as well as below from the arena, and seen to infinite advantage, covered with their verdant head-dress, and grouped in fanciful vignettes, there is no other spot I know of whence the elliptical form of the building is so clearly to be distinguished from a true circle.

Night adventures in these upper regions are attended with some degree of danger in spite of all manner of precautions; of which an example may be cited *in terrorem*, that happened in the winter of 1841, when the arena of the Christian martyrs was stained by the blood of an unfortunate custode, who, in attendance on a party under the patronage of the French ambassador, having mounted on a prominent crag for the purpose of pointing out to the ladies and gentlemen under his charge the sublime effect of the chiaro oscuro, fell headlong, and ended his days on the ground, torch in hand, like Lucifer. The paternal regulations of the Pope, however, with the view to prevent such accidents, on the occasion of a night visit of a party of foreigners to the Colosseum, are exceedingly stringent, and are enforced moreover with a corresponding degree of energy by the sentry on duty at the northern entrance to the arena, who acts, no doubt, strictly according to the orders given to him. The sentry, accordingly, in case that stragglers from the party above in the train of the custode venture to enter the corridors on the ground level unattended, no matter whether the offenders be gentlemen or ladies, or both together, provided that in the first instance they fail to pay attention to his warning voice, and persist to explore the prohibited territory, acts invariably in the most off-hand manner possible, and in the free and easy style of military etiquette permitted in the Papal dominions, leaves his post without a moment's hesitation, and actually shuffles after them in double quick time, like a sheep-dog collecting the stray sheep, in spite of the rattling of his cartouch-box and accoutrements.

THE ARCH OF CONSTANTINE is situated at the entrance of the Via di S. Gregorio, which street divides the Cœlian from the south-east side of the Palatine, on a spot between the northern angle of the Cœlian occupied by the Colosseum, and the eastern angle of the Palatine. Whether the Via Sacra com-

menced at the Arch of Constantine, or whether it commenced at the Arch of Fabius, that is to say northward of the Arch of Titus, is a question that has never been unanimously agreed upon by the antiquaries, though, at all events, the road along the whole distance from the Arch of Titus to the Arch of Constantine, and some way beyond, is paved with large blocks of selce, that compose a surface bearing a very near resemblance if not precisely similar to the ancient form of construction. Another portion of a similar pavement, commencing abruptly near the substructure of Nero's colossal statue, apparently in continuation of the pavement referred to in front of the church of S. Francesca Romana,* in the Roman Forum, skirts the eastern flank of the Colosseum towards S. John Lateran.

The triumphal arch in question was dedicated by the senate and Roman people to the Emperor Constantine, in consequence of his victory obtained over Maxentius, and is considered at present, of all the other triumphal arches in Rome, the most perfect. Until the year 1804 a considerable portion of the lower part of the structure, in consequence of the accumulation of the soil above the ancient level, lay buried under the earth; when, at the above period, Pius VII., who had already laid bare the Arch of Septimius Severus, caused an excavation to be sunk around it and lined with a brick wall, and thus once more restored to mortal eyes the whole of the structure. Its true proportions, however, were not fairly exhibited till a few years subsequently, when Leo XII., soon after his renovation of the fractured wall of the Colosseum by a buttress, removed the wall of the excavation of his predecessor, and restored the whole surface of the ground to its original level on both sides the structure.

The Arch of Constantine is constructed after a model very nearly similar to the Arch of Septimius Severus, that is to say, it is a massive rectangular or parallelopipedal structure, pierced with three arches, one larger between two others smaller, and crowned by an attic. Both frontages are alike, and the arches on both sides are flanked by four fluted Corinthian pilasters of giallo antico, in front of which, planted on the same pedestals, four similar columns jointly with the pilasters support the entablature. The pedestals are exceedingly lofty, and orna-

* See p. 112.

mented on each of their three sides with bass-reliefs; and upon the spandrels of the central arch are sculptured in bass-relief a pair of figures representing Fame; also on the spandrels of the smaller arches a pair of recumbent figures. Within the central arch there is on each side a large bass-relief. Immediately above the crowns of the arches a broad band or frieze sculptured in bass-relief surrounds the whole structure; above it in front, over each of the smaller arches, are a pair of small circular bass-reliefs; and on the flanks are two rectangular bass-reliefs surmounted by a circular one. Such being the ornaments belonging to the lower portion of the arch—as regards the attic, there are on both sides in front four statues planted on pedestals, which surmount the four columns; and the spaces between the statues are occupied, the central space by the original inscription of the senate and Roman people to the Emperor Constantine, and the flanking spaces each by a pair of rectangular bass-reliefs. Upon each flank also is one rectangular bass-relief. It is, however, generally admitted, as well on account of the style and character of the bass-reliefs as of the columns of giallo antico, that the Arch of Constantine was enriched by ornaments that previously belonged to a triumphal arch of Trajan, dismantled for the purpose—spoils appropriated, notwithstanding the incongruous subjects of the bass-reliefs, to the new edifice. The position, however, and history of the dismantled arch remain up to the present moment a problem unsolved by the antiquaries, none of whom can say where it stood, though according to the best authorities it was not the arch on the southern side of Trajan's Forum, of which the remains were discovered in the sixteenth century, as referred to page 75, inasmuch as the latter is said to have been standing several centuries after the time of Constantine. Some people indeed imagine that the Arch of Constantine is the very Arch of Trajan in question, transformed and rendered as suitable to the purpose as the constructors could make it, by various alterations and embellishments; among which, it is said, a bronze group, representing Constantine in a chariot drawn by four horses abreast, was planted on the summit. Of the latter group there are at all events no certain accounts, though the form of this as of all the other triumphal arches in Rome, peculiarly suited by the horizontal plane at the top for the

purpose of a magnificent pedestal, would seem to intimate the probability of its having been provided with an ornament of such a description.

As regards the assortment of the several objects to their respective æras, the giallo antico columns and pilasters in the first place, as well as a part of the entablature, are supposed to have belonged to the incognite Arch of Trajan; though it is to be observed that out of the whole number of eight columns, one, it is said, whether of the same material or otherwise, was substituted by Clement XII. instead of the original. All, however, are so damaged in appearance and discoloured by the weather, as is the case invariably with all sorts of coloured marbles exposed in the open air, that it would be difficult to assert without close inspection whether they are really of coloured marble at all, or of ordinary travertino. The rectangular bass-reliefs upon the attic are all attributed to the Arch of Trajan, which, considering the subjects represented, appears sufficiently evident. For instance, first, as regards the four on the north-eastern front facing towards the Colosseum, the first represents the triumphal entry of Trajan into Rome; the second is an allegorical representation of the repairing of the Appian Way by Trajan; the third represents a congiarium, or the ceremony, so called from *congius*, an ancient liquid measure, the eighth part of an amphora, or a little more than an English gallon, of distributing to the people a largess of wine, oil, etc.; and the fourth represents Parthamosirius,* king of Armenia, in the tent of Trajan, laying his crown at the feet of the emperor. Next as regards the four on the south-western front, the first represents Trajan after his victory over Osroes crowning Parthamaspetes,† king of Parthia; the second represents the discovery of the conspiracy against Trajan, of Decebalus, king of Dacia; the third represents Trajan haranguing his troops; and the fourth represents the ceremony of the Suovetaurilia or Solitaurilia, an expiatory sacrifice of a bull, a ram, and a boar pig to Mars—a ceremony first established by Servius Tullius after he had made the census, and afterwards continued once every five years at the commencement of each *lustrum*. Lastly the two rectangular bass-

* See Dion Cassius, lib. 68, cap. 19 and 20. † Ib., cap. 30.

reliefs, one of which is on each flank, comprise a continuous representation of the same subject, that is to say the battle and victory of Trajan over Decebalus. In addition to the above ten bass-reliefs, the other objects on the attic belonging to the period of Trajan are seven of the eight statues of pavonazzetto marble, representing Dacian captives; the eighth having been in a mutilated condition and removed to the Capitoline Museum, as were the heads of the remaining seven to Florence by Lorenzino de' Medici, and all afterwards replaced in white marble by Clement XII. On the lower part of the arch also, attributable to the period of Trajan, are the eight circular bass-reliefs, of which on both fronts a pair surmount the smaller arches; the subjects of the latter relate to the chase, and to sacrifices to Apollo, Mars, Silvanus, and Diana, performed by Trajan. The broad sculptured band and everything below it are attributed to the period of Constantine, with particular reference to whom, or to a ceremony performed by him of offering up vows to the gods for the preservation of the empire every ten and twenty years, there may be observed in a line with the capitals of the columns under the entablature, the inscription "Votis X. Votis XX." The bass-reliefs sculptured on the broad band in question represent a triumphal procession and other circumstances relating to the military exploits of Constantine; and those on each side within the central arch represent, one the victory of Constantine over Maxentius, and the other the capture of Verona, surmounted respectively with the inscriptions "*Liberatori urbis*," and "*Fundatori quietis.*" But these, as well as all the rest that I have not particularised, are of an inferior description, and considered by connoisseurs as a striking specimen of the degree of deterioration to which the arts in their decline had fallen during the two centuries that intervened between the reigns of Trajan and Constantine.

In order to ascend the Cœlian hill by one of the most convenient roads within a short distance of the present spot, it is necessary, after passing through the Arch of Constantine, to proceed a little way along the Via di S. Gregorio as far as the church and convent of S. Gregorio, situated on the left-hand side of the way on an elevated spot; whence, from an open space in front of the church and convent, called the Piazza di

S. Gregorio, a road leads with a gentle inflexion very nearly over the summit to S. John Lateran. The original name of the hill was "*Querquetulanus*," derived, it would appear, though no oak trees that I am aware of are to be seen there at present, from the oak trees with which it was covered in the early ages. Afterwards, whether during the reign of Tarquinius Priscus, who established his residence there, or previously, is not clearly ascertained, it was called Cœlius, after the name of Cœles Vibenna, an Etruscan officer, who brought an auxiliary force of Etruscans to the Romans. At the commencement of the Empire several buildings upon it destroyed by a conflagration were rebuilt by Tiberius ;* after which period it continued to be inhabited till the Norman invasion, in the eleventh century, when it was laid waste by Robert Guiscard, and has been ever since, with the exception of the churches and convents that belong to it, occupied almost exclusively by vineyards and garden ground. The Piazza di S. Gregorio derives its title from the church and convent built by Gregory the Great, on the site of his paternal domicile, which, together with the entire residue of his property, he consecrated to the service of the Church. A more direct footpath leads from the Colosseum to the Piazza di S. Gregorio, through a narrow slip of ground parallel to the Via di S. Gregorio, and extending close to the precipitous bank of the Cœlian : it was recently planted by Gregory XVI. with an avenue of trees with the view of converting it to a public promenade ; but although the Cœlian on one side is lined with masses of ancient brickwork calculated to stimulate the mind to classical reminiscences, and on the other side are the ruins of the Palace of the Cæsars on the Palatine, the spot is little frequented, and people prefer the dusty road almost invariably. The Piazza lies open to the road, bounded on the left-hand side by the extremity of the ornamental enclosure in question ; whence the road over the Cœlian leads by a gentle acclivity bounded on the right hand by walls of ancient brickwork, supposed to be of the sixth century, and belonging in part to the buildings of Gregory the Great ; a little farther, it is bounded on the opposite or on the left-hand side by the flank of the church of S.S. Giovanni e Paolo, elevated a considerable height above

* Tacitus, 'Annal.,' lib. iv., cap. 64 and 65.

the road upon a lofty bank, and supported by a series of arches that span the road overhead like flying buttresses, and abut on the ancient walls on the right hand. The church's gable forms the greater part of one side of a small piazza that lies open towards the road, and another side of the piazza is bounded by a convent, inhabited by an order of monks called Passionites, or *Passionisti*, distinguished by the emblem of a skull and cross bones worked in white on the bosom of their black robe.

It is well worth while to enter the garden of this convent on account of the interesting and beautiful view of many principal objects in the vicinity; it extends from the rear of the convent to the verge of the elevated and precipitous banks of the hill overhanging the Colosseum, and on one other side to the verge of the similarly lofty bank overhanging the ornamental enclosure above referred to, and facing towards the south-east side of the Palatine, covered with the magnificent ruins of the palace of the Cæsars. On the side towards the Colosseum there may be observed growing in a row on the bank a few cypress trees, whose dark green branches harmonize with peculiarly good effect with the lighter green of several olives planted in the same line, and with the grave aspect of the ruin. These were the cypress-trees referred to by Byron among the objects that he beheld at midnight from within the walls of the Colosseum.

> "I do remember me that in my youth,
> When I was wandering upon such a night,
> I stood within the Colosseum's walls,
> Midst the chief reliques of almighty Rome.
> The trees which grew along the broken arches
> Wav'd dark in the blue midnight, and the stars
> Shone through the rents of ruin.
> . . . . . .
> *Some cypresses* beyond the time-worn breach
> Appear'd to skirt the horizon, yet they stood
> Within a bow-shot where the Cæsars dwelt,
> And dwell the tuneless birds of night amidst
> A grove which springs through levell'd battlements,
> And twines its roots with the Imperial hearths."

A neatly kept gravel walk entirely surrounds the garden, whence, with the ruins of the Cæsars' palace in the foreground on one side, and the Basilica of S. John Lateran in the distance

on the other, as the wall is only breast high within, the ancient masses of brickwork beneath, the more interesting on account of the scanty intelligence to be gathered relating to their history, may be inspected to advantage. Several orange and lemon-trees laden with fine fruit flourish within the enclosure, and among these, a conspicuous object from many elevated spots in the vicinity, is a young palm-tree in thriving condition, and the largest to be seen in Rome, where the climate is not sufficiently genial to nourish the fruit to perfection. In the present instance, though the tree is equal in size to an elm of thirty years' growth, the dates, of which every year it bears a plentiful crop, never come to maturity. Very near the palm-tree there may be observed, in one of the gravel walks, an iron grating which serves to give light to a shaft or aperture belonging to a subterraneous cavern excavated below in the perpendicular bank of the hill, which, whether or not subsequently applied to the purpose of catacombs, is supposed to have been originally the *Vivarium*, or receptacle of the wild beasts preserved for the service of the Colosseum, whither there was a communication by the passage or headway before referred to.*

In order to inspect the interior of the Vivarium, it is indispensable to engage the services of one of the Passionite monks, who are the guardians of the subterranean territory; and to go thither it is necessary, after emerging from the convent upon the piazza, to pass under an arch situated close to the flank of the building on the side next the Palatine. Here the flank of the convent appears to have been built on an ancient substructure of travertino, and is surmounted by a square brick tower of the period of the middle ages. The brick arch in question communicates with the ornamental enclosure before referred to at a point close to the precipitous bank of the Cœlian, where the entrance to the Vivarium is situated. This entrance consists of the ruins of a portico, supposed by some authorities to have belonged to a Curia Hostilia, though it is generally believed that there was no other Curia built by Tullus Hostilius and called after his name than the Curia Hostilia before referred to in the Roman Forum. It is laid down, however, in not a

* See page 202.

few of the Roman maps as the Curia Hostilia, notwithstanding that from the appearance of the ruin there is every reason to suppose it to have belonged to the Vivarium, were it only on account of the style of the arches, which are similar to the arches of the lower tier of the Colosseum, and such as may be reasonably supposed to characterize a subsidiary building. The arches in question are seven in number, and having been buried nearly up to the crown by the accumulation of soil above the ancient level, an excavation has been sunk in front to lay bare their bases, and render practicable an entrance through one into the Vivarium. They are formed of travertino, springing from square piers of the same material, three feet five inches the side, and are remarkable for a singularity which is also to be observed in the instance of the Arch of Drusus, in the construction of the keystone, namely, that it projects both in front and in the rear full 18 inches. Hence the perpendicular side of the Cœlian to the full extent towards the Colosseum is covered by a continuous mass of ancient brickwork, comprising fragments of arches, buttresses, and absides; vestiges of buildings apparently of hardly less importance than the ruins of the Palatine, though there are no recognizable portions of any particular structure.

Having descended the excavation by a few steps cut for the purpose, and the Passionite friar who accompanied me having applied a rusty key to the lock of the door, we were no sooner entered within than he produced from his pocket a phosphorus match and ignited a common torch or link composed of hempen substance prepared with pitch, which sufficiently illumined the darkness to enable me to observe at any rate, though in reality there is little here to be seen, everything worthy of inspection. The passage before us, in appearance precisely like those of the catacombs, wrought out of the solid tufa rock, led straight ahead as far as the grated aperture in the friars' garden, or a little farther. Here and there as we proceeded other similar passages diverged at different angles on the right hand and on the left; five I think I counted all together along our entire route, which, as we advanced one way and returned another, extended to the distance of two hundred yards from the entrance at farthest.* In two places, at the points of divergence, is a pool of water, containing 16 or 18 square yards of

surface, and in depth about 8 feet; the water in both instances supplied apparently by a spring on the spot, and brilliantly clear. There are not any appearances to be observed of the ancient appropriation of the premises to the confinement of wild beasts, nor is there any means of ascertaining the extent of the subterraneous passages, which is greater probably than people in general are aware of: for in consequence of the precautionary measures of the Papal government invariably adopted in the catacombs, the passages, with the exception of the limited space above referred to, are blocked up accordingly, and rendered inaccessible. Not even, as far as the friar was able to inform me, have pains been taken to ascertain whether there is or is not a direct way to the Colosseum.

Returning back through the arch, and proceeding across the piazza into the road by which we arrived, there is to be observed upon the ancient brick wall by which it is bounded, at a spot nearly opposite the entrance to the convent, an ancient ruin, supposed to have formed a part of a public market formerly established on the Cœlian under the title of "*Macellum Magnum.*" The object in question, of which the history has never been clearly determined, is generally recognized in modern Italian by the corresponding title "*Pescheria Vecchia,*" though it is not sufficiently marked by any characteristic features to render it recognizable, nor even picturesque in appearance. It in fact consists of nothing more than a series of six or seven light brick arches that project in a trifling degree from the plane of the masonry. Continuing therefore our course along the road about a couple of hundred yards farther, the way is spanned by the ancient triumphal Arch of Dolabella.

The Arch of Dolabella, though it is generally identified exclusively with the name of Dolabella, was built in the tenth year of the Christian æra, at the joint expense of the consuls Publius Cornelius Dolabella and Caius Junius Silanus; and in consequence of the title "*Flamen Martialis,*" or Priest of Mars, assigned to Silanus in the inscription, is supposed to have served the purpose of an ornamental entrance to the Campus Martialis, which is known to have existed hereabouts. The Campus Martialis, of which there are now no vestiges remaining, was an enclosure subsidiary to the Campus Martius on the banks of the Tiber, and was appropriated, when-

ever the Campus Martius happened to be overflowed by an inundation of the river, to the celebration of the *Equiria* especially and other public games. The Equiria were a species of equestrian exercises instituted in honour of Mars, as some suppose by Romulus, but at a very early period at any rate, whence is derived, as stated vol. i. page 341, the title of the church of S. Maria in Aquiro. In front of the arch, on the side by which we enter, or on the side towards the Palatine, the depth of the aperture is augmented by one of the brick arches of the Neronian aqueduct, which spans the road in front of it so close as to be actually incorporated with the masonry, and form at first sight part and parcel of the structure; the brick arch, however, as may be seen on closer observation, is not precisely in the same direction as the Arch of Dolabella, but inclines a little aslant to the right hand. On passing through the Arch of Dolabella, fragments of brickwork belonging to the same aqueduct, by which the road is bounded on the left-hand side for some distance, may be observed upon the summit; and other irregular shaped portions may also be observed dotting the ground in the distance along a line extending to the eastward, skirting the northern flank of S. John Lateran, towards the point of its commencement at the Porta Maggiore, where it derived its source from the Claudian aqueduct. The southern elevation of the Arch of Dolabella is an exceedingly plain one, composed of large blocks of travertino, as is the whole structure; here the inscription above referred to, engraved in capital letters, still perfectly legible, may be observed upon the architrave.

An extensive open space of ground immediately within the Arch of Dolabella, called the Piazza di Navicella, may be regarded as a central point on the summit of the Cœlian, whither five principal roads from various parts of its periphery converge. Of these roads, after the one by which we have ascended from the Piazza di S. Gregorio, the second leads from a point in the Via di S. Sebastiano near the north-east angle of the Baths of Caracalla, and falls into the first road a few paces outside the Arch of Dolabella: the third leads by a slight inflexion from the ancient blocked up gate, the Porta Metronis, where the Maranna stream enters the walls of the city: the fourth, parallel with the course of the Neronian aqueduct, leads from the Basilica of S. John Lateran; and the

fifth, leading from a point in the westernmost of the two parallel thoroughfares between the Colosseum and the Basilica, commences near the Colosseum and skirts the garden of the Passionites. The area is an irregular shaped oblong, lying from north to south, whence an excellent view is to be had of many interesting objects in the distance, including the site of the Baths of Titus on the Esquiline; and an especially good opportunity is afforded of observing and considering the different points of the Cœlian and their bearings. The advantage, however, as regards the latter object, is liable to disparagement, not only in consequence of the surface of the ground being generally rendered unintelligible by the private inclosures, but also on account of the extreme discrepancy of opinion that prevails among the antiquaries with regard to the very few visible reliques of ancient times at present remaining. The church of S. Stefano Rotondo for instance, which will be described in the second section of this chapter, situated within a very short distance upon the eastern side of the piazza, a circular brick structure which is now pretty generally admitted to have been originally built for the purpose of a Christian church in the fifth century, has been at various times, and by different authorities, erroneously identified with a Temple of Bacchus, a Temple of Faunus, the Temple of Claudius before referred to, as well as with two secular establishments in succession, namely, a *Macellum*, or public shambles, and an *Armamentarium*, or arsenal. Neither has any more eligible site been since determined for either of the above-mentioned objects, of which all vestiges are consequently entirely lost. Even the position of the *Castra Peregrina*, the camp where the foreign soldiers belonging to the Roman army were quartered, though supposed to have been a little to the eastward of the northern extremity of the Piazza, has never been ascertained with any degree of certainty, though one might be inclined to imagine that no more eligible spot could be hit upon than the Piazza itself, on account of the convergence of the roads from all parts of the periphery, and from its open elevated aspect. In former times the prisoners of war of distinguished rank were confined in the Castra Peregrina, and among them Chonodomarius, king of the Alemanni, of whose exploits at the battle of Argentoratum, the modern Strasburg, where he was taken pri-

soner by the Emperor Julian, a full and glowing account is to be met with in the pages of Ammianus Marcellinus,* died there in captivity. There is not, in point of fact, hereabouts upon the Cœlian, with the exception of the Neronian aqueduct and the Arch of Dolabella, a single spot or a single ruin, connected with ancient times, well authenticated.

There is, however, a ruin, considerable in size, and remarkably picturesque in appearance, situated at the northern extremity of the Piazza, supposed to be the remains of a structure built by Nero—a Nymphæum, or baths of a select description, whether for the exclusive use of females or otherwise; though other authorities dispute the identity, and determine the site of the Nymphæum, which was certainly somewhere in this quarter, upon the Passionite garden. The ruin, such as it is, is a noble isolated fragment of deep bright red brick, similar to the portions of the Neronian aqueduct before referred to, consisting of an almost solid mass, whose area is about fifteen feet square, and the height fifteen feet, of which nothing farther can be ascertained in its present state than that it appears, in consequence of the fragments of the haunch of an arch upon two of its opposite sides, to have formed a portion of some large building.

The Villa Mattei is situated close on the western side of the Piazza della Navicella. From a point a few paces outside the Arch of Dolabella, whence the second of the five roads above-mentioned diverges towards the Baths of Caracalla, the road is bounded without and within the arch by a high wall, partly belonging to the former convent of S. Tommaso, of which there are now no other vestiges remaining. Upon the face of the wall may be observed some reliques of the building; one especially, close on the inner side, a very lofty round-topped brick arch blocked up, which, being converted to a blind arch as it is called, is included in the masonry of the wall subsequently constructed. A few paces farther removed towards the entrance of the Piazza della Navicella, is another very beautiful Gothic arch, included in like manner in the masonry; the latter round topped also, but formed of white marble and very deeply recessed, with flat mouldings, on one of which appears engraved in legible characters the following curious

* Lib. xvi. cap. 12.

epigraph relating to its constructors:—"Magister Jacobus, cum filio suo Cosmato, perfecit hoc opus." It would appear that the arch formed a principal entrance to the convent, since it now encloses a blocked up gate, which might, if occasion required, serve as an entrance to the Villa Mattei. Above it another smaller marble arch of the same form, and recessed in like manner, serves the purpose of a niche, and contains a picture in rough mosaic representing our Saviour seated in a chair between two full-length figures, of which one is a negro, and both are nude with the exception of a broad girdle.

Upon the same wall, which a few paces farther diverges southward and forms the western side of the Piazza della Navicella, the modern entrance to the villa is situated at a point not far from the point of divergence, and close on the northern side of the church of S. Maria in Domenica. Here, as the residence of the person in charge of the domain is immediately within the portal, admittance may at any time be had without delay or difficulty. The Villa Mattei, though commonly known in Rome by the name of its original proprietor, is not unfrequently, and more properly, called the Villa Godoy, after the name of the celebrated personage, the favourite minister of Charles IV. of Spain, by whom it was purchased at the conclusion of the treaty of peace in 1795 between the King of Spain and the French Republic, after he had been elevated to the title of the Prince of the Peace, and invested with a rank among his countrymen next to the princes of the blood royal. An interesting correspondence between the late Lord Holland and Blanco White, including a letter from Don Manoel Godoy to the former, may be seen in the 'Life' of the latter,* in which letter Godoy expresses his gratitude in eloquent and pathetic terms to Lord Holland for the intercession made in his behalf with the British Government on the occasion of his fall and misfortunes: which kind act on the part of Lord Holland appears to have originated in the successful result of a previous application of his Lordship to Godoy when in the zenith of his power, which procured the liberation of a young Englishman who, having been taken prisoner in 1804 in an expedition undertaken for the purpose of liberating the Spanish colonies, was condemned to perpetual imprisonment.

* 'Life of Blanco White,' by John Hamilton Thom, vol. ii. p. 194 *et seq.*

Although the grounds of the villa are of limited extent, the situation is admirably chosen, and a principal gravel walk, commencing near the entrance, extends in a straight direction parallel to the Piazza to the extremity of the enclosure, whence the spectator, standing directly opposite the Baths of Caracalla, which are below in the foreground, at a point where the lofty banks of the Cœlian form an abrupt angle close on his left hand or eastward, and the precipitous height is covered with huge picturesque fragments of ancient brickwork, enjoys an extensive prospect from east to west, including the entire sweep of the horizon from S. John Lateran to the Tiber. The angle in question is formed by a by-road which diverges from the Via di S. Sebastiano at the north-east angle of the baths, and falls into the third of the five roads above-mentioned, at a point very near the Porta Metronis. The whole enclosure, which contains a casino, is laid down in garden ground in an ornamental fashion, and in a style of pretension which, contrasted with the neglected state of the premises as things appear at present, cannot fail to suggest to the mind an emblematic picture of the vicissitudes of human affairs, exemplified by the career of the renowned Spaniard its possessor. To say nothing of the weeds that spring up in the parterres, there as well as on the walks, reliques of antiquity discovered in the neighbourhood, which, intended to have been placed in appropriate positions, have lain for several years strewed as it were abroad without the slightest appearance of any definite plan, lie scattered in profusion. Of these objects, one that I remember, situated near the end of the principal walk above referred to, among heaps of fragments of cornices and other portions of ornamental sculpture, is a very large marble sarcophagus, ornamented on all the four sides in basso and alto relievo, in a style apparently indicative of the fifth or sixth century, with a series of niches each containing a small statue, and flanked by a pair of spirally fluted miniature columns.

"There is, however, to be observed within the grounds one object that appears to have been placed in the position where it was intended to remain,—an obelisk of red granite, which, small as it is and mutilated, so much so that it is in fact only a fragment of an ancient obelisk, covered with hiero-

glyphics, engrafted on a modern plain shaft of the same material, has obtained a place in the category of ancient Egyptian obelisks existing in Rome, notwithstanding that nobody, I believe, knows even to what ancient obelisk the engrafted fragment belongs. Such as it is, however, upon its base are four inscriptions, relative to which, I regret to say, I preserved no memoranda, neither do I remember whether they are in Latin or Italian: two or more, however, are, at all events, poetic effusions, which, if composed by Godoy himself, as the sympathies of the writer appear to be identified with the surrounding scenery, might at least on that account be interesting.

The casino, which is situated on a spot immediately opposite the entrance from the piazza, was completely fitted up by Godoy, and embellished with a fine collection of pictures of the Spanish school, all of which have been a long time since removed and disposed of; and the rooms have been stripped of everything else valuable, including numerous articles of virtù and relics of antiquity. Among the latter may be cited a double Herme, comprising a head of Socrates and another of Seneca; two large pedestals, found not far from the present spot, bearing inscriptions relating to the 5th cohort of the Vigiliæ, whose quarters are supposed to have been in the Castra Peregrina; some fragments of ancient mosaic, &c. Nothing at present remains but a few inferior statues, placed upon short truncated columns to serve as pedestals; and even these would probably have been carried away with the rest had they been considered worthy the pains of removal. The object of a visit to the casino is perhaps after all best answered by an ascent to the top of the building, where a specola or gazebo, whence is a beautifully panoramic view of the whole neighbourhood, has been constructed. It is a spacious oblong chamber, containing five windows on each of the long sides, and three on each of the short sides—apertures, however, rather than windows, each secured by a stout wooden shutter, of which all or any one may be opened and closed at pleasure.

The precise position of the PISCINA PUBLICA, although the object formerly was of sufficient importance to furnish the title of the twelfth ancient region, has never been determined by the antiquaries; it is, however, generally supposed to have been

situated at the foot of the Cœlian, close adjoining the Via di S. Sebastiano, leading to the grand Appian thoroughfare, and more or less removed from the southern extremity of the Via de' Cerchi. In order to go from the Piazza della Navicella to the spot in question, it were advisable to retrace our steps through the Arch of Dolabella to the Piazza di S. Gregorio, and thence continue our course along the periphery of the Cœlian for a short distance, until arriving at the angle of the hill where four roads meet: one, by which we have arrived; the second, leading in the same direction to the gate of S. Paolo; the third, dividing the Palatine from the Aventine, called the Via de' Cerchi; and the fourth, leading to the gate of S. Sebastian, and called the Via di S. Sebastiano, being a continuation in the opposite direction of the line of thoroughfare of the third. The Piscina Publica was a vast reservoir or artificial lake of water, which in the days of the Republic, previous to the introduction of the magnificent baths and naumachiæ constructed by the Roman emperors, served the purpose of a public swimming-bath, and for the display of all manner of gymnastic and aquatic exercises. It was fed, no doubt, by the Maranna stream, which, entering the walls of Rome at the Porta Metronis, a point which will presently be indicated, pursues its course parallel to the road silently and invisibly under ground, and emerges near the Forum Boarium;* afterwards falling into the Tiber through the channel of the Cloaca Maxima.† Its position, which, for want of space, can hardly be assigned to the side of the road towards the Cœlian, where the banks close on the wayside are precipitous, may therefore reasonably be concluded to have been at all events on the other side, on the flat ground at the base of the Aventine.

Proceeding along the course of the Maranna stream to the ancient Porta Metronis, by the Via di S. Sebastiano, until arriving at the point where the stream crosses the road by a subterraneous channel near the north-east angle of the baths of Caracalla, the by-road just now adverted to in the description of the Villa Mattei may be observed diverging on the left hand, which, being followed, emerges in the third of the five roads already indicated leading to the summit of the hill,

* See page 128. † See page 144.

at a point not very far above the Porta Metronis. Turning to the right, therefore, at the point of débouchure, we arrive within a very short distance at the gate in question, of which, however, there is nothing remarkable in appearance, nor is there any greater inducement to pay a visit to the spot than on account of its topographical position. Immediately in front of the ancient blocked-up gate is a small open piazza, called the Piazza della Ferratella, and thence a straight road leads direct to S. John Lateran. From the Porta Metronis the walls of Rome, which thence run one way nearly south to the Porta Latina, change suddenly the direction nearly at a right angle, and incline the other way a little to the northward of east as far as the gate of S. Giovanni.

The Porta di S. Giovanni was built by the architect Giacomo della Porta, under the auspices of Gregory XIII., about the year 1575, in place of the Porta Asinaria, which latter more ancient gate may be observed flanked by a pair of towers, and blocked up with brickwork, close on the western side of the other. The Porta Asinaria was called Porta di S. Giovanni, and also Porta Lateranense during the middle ages, and is supposed to have derived the title *Asinaria* after Asinius, its constructor; so that at all events there appear to have been two gates built there nearly on the same spot since the days of Honorius. The Porta Asinaria was the gate entered by Belisarius in the year 536, when the Goths, who then had possession of the city, on his making his appearance, retreated simultaneously by the Porta del Popolo. In the year 546, ten years afterwards, the Porta Asinaria was entered by Totila, who obtained an entrance through the treachery of the Isaurian guards, whose insubordination and their lax state of discipline, according to the account given by Procopius,* who relates both the above-mentioned occurrences, were very remarkable. Four of the conspirators having scaled the walls, and agreed with Totila upon measures for the betrayal of the city, carried their plan into execution, reinforced by four of the enemy; and having scaled the walls as before, by ropes fastened to the battlements, were enabled without interruption, such was the want of vigilance on the part of the Romans, to hew down with their axes the wooden gate-posts of the Porta Asi-

* 'De Bello Gothico,' lib. i. cap. 14, and lib. iii. cap. 20.

naria, and admit the hostile troops. Finally, the Porta Asinaria is identified with one more melancholy reminiscence of the Roman history, the entrance of Robert Guiscard, who arrived there from Salerno in 1084, on the occasion of the Norman invasion. In the more peaceful period, if one might be allowed to apply the term, of the present day, the Porta di S. Giovanni is the gate by which modern visitors enter Rome from Naples, where no sooner have they crossed the portal than they find themselves upon the extensive open oblong area, bounded on one short side by the eastern gable of the Basilica of S. John Lateran, and extending to the Basilica di S. Croce on the other. Thence passing between S. John Lateran, with the Lateran palace attached to its northern flank, and the Scala Santa, they proceed up the long straight street called the Via di S. Giovanni to the Colosseum, and thence through the Campo Vaccino.

The Lateran palace, a spacious, plain, rectangular edifice, constructed after the designs of the architect Domenico Fontana, though part and parcel of the Basilica, as the palace of the Vatican of S. Peter's, has not, however, as in the instance of the latter, been appropriated to the residence of the reigning Pope for a very long period, neither is the building itself, nor the objects contained within it, calculated in any great degree to excite the curiosity; at all events, the privileged admittance to the interior being liable to the formality of an order from the Pope's major duomo, I, for my own part, never took the necessary measures to enable me to visit it. At the time I am speaking of—say the spring of 1842—its character as a museum stood rather low in public estimation, and it was considered rather as a subsidiary establishment for the reception of articles rejected or discarded as rubbish or lumber by the museums of the Vatican and the Capitoline. At the above-mentioned period, though a new system in its commencement was said to be in progress, and measures for the gradual improvement of the collection were already adopted, there was little or nothing more to be seen in the apartments, according to common report, than the plaster casts of the Elgin marbles, and a picture, not the best specimen that might be selected of the talents of Sir Thomas Lawrence,—the misproportioned, Herculean, full-length portrait of his Majesty King George IV.; both which objects accompanied the royal gift of fifty pounds

transmitted to Pius VII., to be appropriated to the construction of the Pretender's monument by Canova in S. Peter's.

The Piazza di S. Giovanni is an extensive, open, irregularly-formed quadrilateral area, that from its position is rather an appendage of the Baptistery of Constantine, otherwise called the church of S. Giovanni in Fonte, than of the Basilica, whose principal entrance upon the eastern gable is fronted by another and considerably more extensive open space, as was above referred to. On the eastern side it is bounded in part by the western flank of the Lateran palace; on the southern side it is bounded in part by the portico attached to the northern flank of the Basilica, and by the Baptistery of Constantine; upon the western side it is bounded in part by a large straggling building appropriated to the purpose of a fever hospital for females exclusively; and upon the northern side, which runs parallel with the line of the Neronian aqueduct, it is bounded by the walls of the villa Giustiniani. From this area, by outlets so broad and irregular as to destroy the effect of uniformity and continuity as regards the periphery, the following principal thoroughfares branch forth in different directions:—First, the Via di S. Giovanni, leading direct to the Colosseum, which it skirts on the side next the Esquiline; secondly, a thoroughfare leading nearly parallel to the first to the Colosseum, which it strikes in the centre, at the extremity of its longer axis; thirdly, a broad straight street leading a little to the westward of north to the basilica of S. Maria Maggiore; fourthly, a thoroughfare a little to the northward of east, leading, parallel to the Neronian aqueduct, to the Porta Maggiore; fifthly, the thoroughfare between the Lateran palace and the Scala Santa leading to the gate of S. Giovanni; sixthly, a thoroughfare leading nearly in a south-western direction to the Piazza della Ferratella, close to the Porta Metronis; and, seventhly, a thoroughfare which, as well as the one preceding, has been before referred to, leading in a direction a little to the southward of west to the Arch of Dolabella, and the Piazza Navicella, on the summit of the Cœlian.

In the centre of this straggling concourse of diverging streets and buildings is planted the largest and most ancient of all the Roman obelisks, supposed to have been originally erected by Thoutmosis III. at Thebes, whence it was removed by Constan-

tine, with the intention of erecting it on the Spina of the Circus Maximus. The obelisk was accordingly transported down the Nile to Alexandria, when the design of Constantine, being frustrated by his death, was completed by his son Constantius, who conveyed it across the Mediterranean in a three-hundred-oared galley, and succeeded in floating it up the Tiber. Destroyed, it is supposed, by the conflagration in the time of Nero, though the period of its overthrow has never been precisely determined, it was at all events dug up by Sixtus V. in the sixteenth century on the spot where it had been erected on the Circus Maximus, and lay buried under ground, 34 palms (or nearly 25 feet) below the surface. Hence it was transported in the year 1588, by the architect Fontana, to its present position; at which time, being broken in three pieces, and a part of the lower portion in a manner incapable of being used, the latter was replaced by a portion of the original base of Constantius, on which the hieroglyphics copied from the fragments were engraved; and another portion of the base, covered with a part of the original Latin inscription, was transferred to the library of the Vatican, where it is still preserved. Thus renewed, with the cross placed upon the summit, it was erected on a lofty pedestal that at the same time serves the purpose of a fountain, and is ornamented by a statue, said to represent S. John the Evangelist, though it bears a nearer resemblance to a Madonna. This splendid shaft, formed of red granite, covered with hieroglyphics, is 144 palms (or a little more than 105 feet) in height, and in breadth at the base 14 palms, or 10 feet 3 inches; the height of the pedestal, 44 feet; making the height from the ground altogether about 149 feet. On each of the four sides of the pedestal is an inscription, the first of which, with reference to the Baptistery opposite in which Constantine was baptized by Pope Sylvester, is as follows: "Constantinus per crucem victor, a S. Silvestro hîc baptizatus, crucis gloriam propagavit." The second relates to the removal of the obelisk from Thebes to Alexandria: "Fl. Constantinus Maximus Augustus, Christianæ fidei vindex et assertor, obeliscum ab Ægypto rege impuro voto Soli dedicatum, sedibus avulsum suis, per Nilum transferri Alexandriam jussit, ut novam Romam ab se tunc conditam eo decoraret monumento." The third refers to the transit of the obelisk across the Medi-

terranean, and up the Tiber: "Fl. Constantius, Fl. Constantini, Aug. F. obeliscum a patre loco suo motum, diuque Alexandriæ jacentem, trecentorum remigum impositum navi, per mare Tiberimque, magnis motibus Romæ convectum, in Circo Max. ponendum, S. P. Q. R. D. D." The fourth describes the operations of Sixtus V. in removing the obelisk from the Via de' Cerchi, once the Circus Maximus, to its present position: "Sixtus V., Pont. Max., obeliscum hunc, specie eximiâ, temporum calamitate fractum, Circi Max. ruinis humo limoque altè demersum, multâ impensâ extraxit, hunc in locum magno labore transtulit, formæque pristinæ accuratè restitutum, cruci invictissimæ dicavit. A. MDLXXXVIII. PONT. IV."

The Via di S. Giovanni, and the street that runs parallel to it at its western side as far as the Colosseum, comprise a locality remarkable on account of the devastation committed there by Robert Guiscard, during his short residence in the city, when, as above stated, he entered by the Porta Asinaria, in those portentous times when, the antipope Clement III. having been consecrated in S. John Lateran, Gregory VII., assailed by the Emperor Henry III., had betaken himself for safety to the Castle of S. Angelo, while the fortress established on the Septizonium on the southern angle of the Palatine was defended by his nephew, and the Norman army, consisting of 30,000 foot and 6000 horse, arrived to relieve him. In the narrow road skirting the western flank of the Colosseum may be observed the iron grating that gives light to the subterraneous (so called) passage of Commodus; and its opposite side is bounded by the precipitous bank of the Cœlian, crowned by the cypress and olive-trees referred to in the description of the Passionite garden. On emerging from it in the Via di S. Gregorio, we find ourselves close to the Arch of Constantine, from whence we have now completed the periphery of the Cœlian.

CHAPTER XI. — SECTION II.

CHURCHES.

S. GREGORIO.

PROCEEDING from the Arch of Constantine along the Via di S. Gregorio towards the southern angle of the Palatine, the Piazza di S. Gregorio is situated on elevated ground about two-thirds distance, and on the left-hand side of the way. The church, to which is attached a convent, and whose principal entrance upon the gable faces a trifle westward of north, bounds one side of the piazza. The spot where the church and convent now stand was originally the site of the paternal domicile of Gregory the Great, a member of the ancient noble house of Anicia, who, determined to dispose of the whole of his property for the benefit of the Church, converted the family mansion to a convent, to which he added a small church or oratory, dedicated to S. Andrew the Apostle. These operations took place in the year 584; and Gregory having become a monk of the new convent, and subsequently having been raised to the papal chair in the year 590, the church originally dedicated to him under the present title was built after his death, at a period not precisely defined; after which there appears (no extraordinary occurrence, relating to the Roman churches, in books of common reference) an *hiatus* of one thousand years and more; that is to say, the first restoration that is recorded is the rebuilding of the portico in the year 1633 by the architect Gio. Battista Soria, at the private expense of Cardinal Scipio Borghese. Afterwards the church was thoroughly restored in the year 1734 by the architect Francesco Ferrari, at the expense of the monks who at that time inhabited the convent.

The open space in front of the church, though dignified by the title *Piazza*, is a greensward of irregular form, that has the appearance of a rural common; the surface inclines by

a gradual ascent towards the building, to which the approach is by a broad flight of 32 steps. On the summit of the steps is the principal elevation; and upon the frieze of the entablature is an inscription in colossal capital characters, which commemorates the restoration by Cardinal Scipio Borghese above referred to. Three entrances, protected each by iron rails, lead to the church through a quadrangular atrium, one of whose sides is entirely covered by the breadth of the façade in question, which is carried to a considerable height, and displays the Corinthian above the Roman Ionic order. The atrium is surrounded by a double portico, of which the lower arcade serves as a cloister to the church and convent, and the upper appears an exclusive appendage to the convent. The lower arcade is supported on three sides by piers faced with pilasters, and on the fourth side next the church by marble columns; the ceiling on all four sides is vaulted, with arched spaces along the base, painted in fresco; and the walls are thickly studded with monuments, and painted also in fresco over the whole intermediate surface. The monuments are for the most part in the usual form,—small plain tablets engrafted on the wall, and surmounted by a pediment; the paintings, chiefly relating to circumstances in the life of Gregory the Great, comprise an interesting display of costume at that early period of the Christian church, and are well worthy the attention of those persons who have an opportunity to examine them at leisure. In one, especially, an anecdote related of Gregory the Great by Fleury, in his *Histoire Ecclésiastique*, derives some confirmation; an anecdote stating that in those days when the Popes rode on horseback at the head of their religious processions, and on such an occasion a sober quiet quadruped, selected especially on account of its docility, was produced before his Holiness, Gregory, rejecting with disdain the Rosinante, severely reprimanded his master of the horse, and bid him search the stables for what in modern days would be called a more "*spiry*" animal. Accordingly, in the picture in question, Gregory, dressed in his pontifical robes, leading a magnificent procession, is represented on a long-tailed steed, that, apparently owing to sheer vice, has bolted off ahead at full gallop, while the Pope, nowise disconcerted by his habiliments, his feet bearing steadily on the stirrups, pulls like a practised horseman

vigorously at the bridle. The fourth side of the portico that forms the entrance of the church is decorated at each extremity with two monuments, similar and corresponding in form with each other. The one on the left hand or eastern extremity, bearing the date of 1643, consists of a tablet, surmounted by a pediment supported by a pair of columns of bigio lumachellato. Of the monument on the other extremity I have no memoranda as to particulars, farther than that a considerable portion of it is ornamented by low bass-relief in the style of Sansovino. Close to the latter monument is a door leading to the convent; it is flanked by a pair of fluted columns of Carrara marble. The marble columns, before referred to, that support this fourth side of the portico, are three pairs, of which one pair are dark bigio, another pair Porta Santa, and a third pair breccia corallina.

The interior of the church is constructed in the form of a triple nave divided by compound piers, faced by Roman Ionic pilasters—and columns: that is to say, four pairs of columns on each side interpolated between the piers. Of these columns, which apparently have all belonged previously to ancient buildings, two are bigio, three cipollino, and eleven grey granite. The ceiling of the middle nave is vaulted, with spaces for windows along the base, not arched in the usual form, but rectangular; in the centre is a large fresco painting by Placido Costanzi. The pavement is for the most part opus Alexandrinum, and the remainder square tablets of porphyry, serpentine, and granite, which cover a rectangular space in the centre, surrounded by a border of mosaic, composed of small pieces after the manner of the ancients, and constructed, as appears by the date which is wrought into the design, in the year 1745. Among the tablets of granite and porphyry, which are of different sorts, may be observed a specimen of the same description of granite as the material of S. Peter's chair in S. Peter's, called green granite, of which the green is rather of the shade technically termed invisible, or at least of a tint so dark as to be scarcely perceptible. The side walls, above the round-topped arches that spring from the columns above mentioned, consist of a more than usually lofty attic.

The ceiling of the side naves is formed by a series of small flattened domes, four in number, of which the surface is plain

and whitewashed, supported on four arches, two of which cross the line of perspective from end to end; a third, springing from the above-mentioned columns, faces the middle nave; and the fourth forms the entrance of a recess. Thus in each side nave there are four arched recesses, three of which contain lateral chapels, and the fourth, on the left-hand or eastern side a door leading to a detached chapel, and on the western side a door leading to the convent. There is also at the extremity of both side naves another chapel. With regard to the lateral chapels, all are of the most ordinary description, without any other decoration than the marble facing of the altar, the altar-picture, and the painting of the wall in the rear in imitation of verde antico. The following, however, are the artists to whom the altar-pictures are attributed, namely, Francesco Manani, Pier Damiani, Antonio Balestra, Pompeo Battoni, Geo. Battista Benfreni, and John Parker. The DETACHED CHAPEL in the left-hand nave above referred to is connected with the church by a covered corridor that runs in a direction parallel nearly to the eastern flank, and the chapel in question is at the extremity of the corridor, divided from it by a spacious arch and elevated by five steps. The interior is constructed in the form of a Greek cross upon a square area, and the ceiling is in the form of an extremely flattened dome, whose surface, as are the spandrels of its four supporting arches, and the lunettes formed by the arches upon the cornice, is painted in fresco. The cornice, white and gold, is supported at the four angles of the chamber by four Roman Ionic columns of marble, of what description I cannot say, planted, without lower mouldings, on the pavement. Opposite the entrance is an altar surmounted by a triangular pediment of Carrara marble, supported on a pair of columns of giallo e nero antico; as to the altar-picture, I cannot say whether or not it is a picture that at any rate is somewhere in the church, a portrait of Gregory the Great by Annibale Carracci. There is another altar on the left-hand or eastern side of the chamber, of which the altar-picture is an ancient portrait of the Madonna, said to have composed a part of the domestic furniture of Gregory the Great; and at all events, in order to give a greater effect to it, the whole surface of the wall above is painted in fresco with a representation of the Padre Eterno in the guise of an old man

with a white beard reaching to his girdle, surrounded by a host of angels. From this celestial group, a shower of flowers, thick as flakes of snow, are falling through a sky of ethereal blue on the head of the Holy Virgin. In front of the altar is placed a splendid ciborium, constructed of white marble ornamented with gilding, in the form of a temple, of which the main portal, made to open and shut for the purpose of containing the holy elements, is about three inches in breadth, and the remainder in the same proportion. The miniature elevation displays, notwithstanding, two regular orders of architecture, with an entablature supported by columns, and several statues of saints and bishops, that flank a group of the Holy Virgin and the infant Saviour placed in a central-niche. The CHAPEL AT THE EXTREMITY OF THE NAVE is separated from it by a round-topped arch. It is a small chamber, and the ceiling is vaulted and surmounted by a lantern cupola; the surface is of white stucco, ornamented with gilding. The altar opposite the entrance, and protected by a balustrade of bigio with cornice of Carrara, is contained within an absis, whose entire concave, in the intervals between the white and gold pilasters that support the cornice of the semi-dome, is lined with white stucco, beautifully wrought in gilded bass-relief, in a design consisting of small figures and delicate foliage. The side walls are also faced with white and gold pilasters, and on the wall on the right-hand side may be observed a marble tablet bearing an inscription, composed by the monks of the convent for the purpose of commemorating the elevation of Gregory XVI. to the papal chair; for the sixteenth Gregory, as well as his great namesake, was a monk of this convent.

In the right-hand nave the CHAPEL AT THE EXTREMITY, like the other, is separated from the nave by a round-topped arch. Opposite the entrance is an altar faced by a tablet of white marble sculptured in bass-relief, representing a miracle said to have been performed by Gregory the Great, to the effect that by dint of celebrating thirty masses he succeeded in the liberation of the soul of a brother monk from the pains of purgatory, and accordingly underneath the bass-relief is the following inscription: "Missis triginta Sanctus Gregorius animam sui monachi liberavit." On the left-hand side of the chapel there may be also observed upon the wall a tablet of marble, bearing

an inscription that, in addition to the circumstances above referred to, relates more precisely, with reference to the same altar, how the apparition or liberated spirit of the deceased monk was seen by another monk of the convent: "D. O. M. Aram hanc S. Gregori M. Titulo et patrocinio venerabilem plurium R. O. Pont. privilegia toto orbe celebrem reddiderunt, ad quam mandante S. Gregorio, quum hujus monasteri monachus diebus xxx continuis sacrificium pro animâ defuncti fratris obtulisset, eam monachus alter piacularibus flammis exemptam vidit." The original cell that Gregory the Great occupied is connected with this chapel by a door on the right-hand side, the side of the present convent. It is a very small cell, of which the dimensions are about 6 feet by 10 feet in area, and of height corresponding. The ceiling is vaulted with groins, and the surface, as well as the entire surface of the walls, is covered continuously with painting in chiaro oscuro on a golden ground, with the exception of a space at the northern side occupied by a picture. The picture, which, from its position close to the pavement, is calculated to give greater life to the subject, represents Gregory in the manner he was wont to take his rest, according to his ascetic habits, dressed in his monastic robe lying on the ground, his head supported by the hand and elbow. It is enclosed within an iron grating, formed of painted black bars the size of one's finger, forming squares of about six inches, ornamented with gilded knobs at the angles. Above the picture are the two following Latin lines:—

"Nocte dieque vigil longo hic defessa labore,
Gregorius modicâ membra quiete levat."

There is also to be observed in this chapel the identical pontifical chair of Gregory the Great, constructed in the usual solid form of white marble—a relique which, according to appearances, has suffered not less by foul than by fair usage; for while the seat is deeply indented by the knees of the pious people who have knelt upon it, other people, actuated no doubt partly by a similar impulse, have notwithstanding, in the attainment of their object, committed a degree of petty larceny, and have chipped off and carried away as reliques every protruding point and angle that they could lay hold of.

The choir, comprising a space at the extremity of the middle nave within a very deep arched recess, is elevated by one step,

and protected by a massive balustrade of bigio marble, with cornice of Carrara. The soffit at the entrance is ornamented with white and gold, and the sides are lined with composite pilasters striped with white and gold in imitation of fluting; the pavement of the whole space within the balustrade is of inlaid marble.

The high altar is contained within an arched recess excavated to a considerable depth at the back of the larger one, and its soffit and sides are decorated in a similar manner; the face of the altar is sheathed with pavonazzetto, verde antico, giallo antico, and Sicilian jasper. In this church, although I am not able to indicate the position, or even say whether or not there is any monument to be seen, Lucrezia Cenci, whose history and family mansion were briefly referred to, Vol. I., pp. 401, 402, was buried.

In addition to the church of S. Gregorio, the whole of which, built and dedicated to Gregory the Great after his death, has now been described, there are also to be seen on the present spot three distinct and separate ancient chapels, said to have been originally erected by himself, and dedicated respectively to his mother, Sa. Silvia, to S. Andrew, and to Sa. Barbara. The three buildings stand within a few paces of one another on the eastern flank of the church, on ground that belonged in former times to the patrimonial estate, and after many and various restorations are in good preservation.

The FIRST CHAPEL is of Sa. Silvia, to which the approach is from the atrium in front of the church by a door on the eastern side, and there is also another approach by a door in the corridor above referred to, leading from the left-hand nave to the detached chapel. By the latter way, after emerging from the corridor, previous to entering the chapel of Sa. Silvia, it were worth while to observe some fragments of ancient brickwork that appear in the enclosure, belonging to walls painted in fresco, including an *Ecce Homo*, discovered accidentally in 1840, and a remarkable specimen.

The chapel of Sa. Silvia is built of brick, and is remarkably plain in its exterior. Within, the area is an oblong, nearly approaching to a square; the ceiling is flat, and lined with coffers of unpainted wood, and the walls are plain and whitewashed.

At the extremity is an altar, protected by a balustrade of pavonazzetto with cornice of Carrara, and contained within an absis, whose semidome is painted by Guido in fresco, representing, in a general ornamental design, the " Padre Eterno," surrounded by a host of angels playing on musical instruments. The pediment, of elegant form, and ornamented with very simple mouldings, is of Carrara marble, supported by a pair of columns of porphyry ; and above the altar, instead of an altar picture, is a marble statue of Sa. Silvia by Niccolo Cordieri, a scholar of Michael Angelo.

The SECOND CHAPEL, or the one that stands next to the preceding, is the chapel of S. Andrew, a brick building similar, as far as regards form and dimensions, to the preceding. The side walls, however, are ornamented with fresco paintings, celebrated as the rival performances of Guido and of Domenichino, both described in colossal figures and in good preservation. One of these, on the left-hand side by Guido, represents S. Andrew led forth to be crucified, and in the act of adoring the cross ; the other, by Domenichino, represents the flagellation of S. Andrew previous to his crucifixion.

At the extremity of the chamber is an altar of which the pediment is of Carrara marble, with frieze of verde antico, supported on a pair of Roman Ionic columns of verde antico.* The altar picture, flanked by figures of S. Peter and S. Paul by Guido, is by the Cavaliere Roncalli.

The THIRD CHAPEL, the chapel of Sa. Barbara, is a brick building similar in form and dimensions to the other two. The side walls are painted in rather an ordinary style in fresco ; the painting on the left-hand side represents a miracle said to have occurred on an occasion when Gregory the Great was entertaining twelve poor pilgrims at table, as he was in the habit of doing daily; by the sudden and unexpected apparition of a thirteenth personage seated at the table among the pilgrims—an angel. The identical table in question, as it is said to be, to which the picture is subsidiary, is preserved in the chamber, and placed appropriately beneath it, protected by a rail or balustrade. It is an ordinary-looking slab of Carrara marble, of size corresponding to the story related of it,

* Of the marble columns in this chapel referred to by Corsi, there are four of cipollino, which I do not remember to have seen.

raised to the height of an ordinary dining-table on wooden trestles.

At the extremity of the chamber is an altar, whose pediment of Carrara marble is supported on a pair of columns of breccia rossa. Above it, instead of an altar picture, a marble statue of Gregory the Great, said to have been commenced by Michael Angelo, and finished by his scholar, Niccolo Cordieri, is contained in a niche. The figure is represented seated in the pontifical chair, dressed in pontifical robes, of which the folds and the ornaments, including the jewels of the tiara, are executed very exquisitely. The slipper on the right foot, an exception to the remainder of the work as regards material, is of rosso antico; and above the Pope's head, a white marble dove, emblematical of the Holy Spirit, appears to be whispering in his ear.

S. GIOVANNI E PAOLO.

Returning to the lane which leads from the Via di S. Gregorio to the summit of the Cœlian, and continuing the ascent, the way is presently bounded by the southern flank of the church above cited, whose principal entrance upon the eastern gable fronts upon a small open piazza referred to already in the first section of this chapter. The church of S. Giovanni e Paolo is said to have been originally built on the site of the residence of two brothers, the saints and martyrs to whom it is dedicated, who were put to death by Julian the Apostate. Little, however, is to be gathered relative to its subsequent history, farther than that the church became the property of various religious communities in succession, and was put in the condition it appears in at present by the architect Antonio Canevari, who died in the reign of Clement XII., in the year 1737. During the whole period, as it would appear, there was annexed to the church a convent, which was conceded about the year 1773 by Clement XIV. to the Passionite monks who inhabit it, and perform the offices of the church at present.

The church, which is built of brick, is remarkable for displaying in its exterior, here and there, characteristic indications, rare to be met with in Rome, of the Lombard style of architecture, of which I will not undertake to point out all the

specimens. The western gable however, which, on ascending the lane towards it, is a prominent object, being of a semicircular form, and in fact the exterior of the absis containing the high altar, is faced by a series of small narrow arches supported on corresponding small columns of travertino. The southern flank, as was already stated in the first section, is elevated to a considerable height on the rising bank, and supported by a series of arches like flying buttresses that span the road over head, and abut on the wall, supposed to form a part of the buildings belonging to the domicile of Gregory the Great on the other side. The entrance upon the eastern gable is through a portico, supported on eight ancient columns, of which three are red granite, three grey granite, and two white Thasian marble; the capitals, with the exception of the two latter, which are irregular, are Grecian Ionic. The central intercolumniation is protected by an iron railing, and the rest are filled up with brickwork, for the purpose of strengthening the building, and of supporting a corridor which extends not only over the eastern but over the northern side of the piazza, and connects the church with the convent. Upon the architrave may be observed an inscription in old letter, of which I cannot state the purport. The ceiling of the portico is vaulted with groins, and the entrance thence to the church is by a portal of which the jambs and lintel are of white marble, ornamented in the middle by a perpendicular stripe of mosaic composed of various colours. The lower block of each jamb is sculptured in the form of the fore body of a lion, represented in the act of devouring some living animal, a group supposed to be indicative of the Lombard style of architecture, and to contain a symbolical allusion to Christianity, the precise meaning of which is considered by antiquaries doubtful: in the present instance such is the mutilated condition of the object that little can be made of it.

The interior is constructed in the form of a triple nave, divided by massive compound piers, faced with pilasters, and by columns of grey granite, which, as in the instance of the columns in the church of S. Gregorio, are interpolated between the piers. Round-topped arches spring from the piers, with the exception of the aperture nearest the entrance, which affords a passage somewhat after the manner of a *narthex*,

and is rectangular. The ceiling of the middle nave is flat and coffered, painted the same colour as the church of S. Anastasia, as are the pilasters of the piers, pea-green; it is supported by two pairs of enormous brick buttresses planted at the extremities, each pair extending one buttress towards the other from the opposite sides to such a degree as to form together about two-thirds of a perfect arch. The device, adopted evidently for the purpose of propping up an old building, has the most clumsy effect possible. The pavement is for the most part opus Alexandrinum, the remainder red tiles and stripes of marble; and in the middle of the area is to be observed, enclosed within a square railed space of 3 or 4 feet the side of the square, a tablet of white marble, containing the following inscription commemorative of the fate of the titular saints of the church and brother martyrs:—"Locus martyrii S.S. Johannis et Pauli in ædibus propriis." Upon the gable above the entrance is an organ flanked by a pair of columns called bigio, by Corsi, which seen from below have the appearance of being marked with very small speckles of white on a dark ground, like hoar frost upon black marble. The entrance door is also flanked by a pair of columns of cipollino, whose texture is finer and the streaks more delicate than ordinary. The portion of the side walls above the piers and columns consists of a very lofty attic pierced on each side with a row of very tall narrow windows, and painted over the whole intermediate surface pea-green.

The ceilings of the side naves are formed by a series of small domes, of so slight curvature that the concavity is hardly observable; the surfaces are painted in fresco, and each dome is supported on four arches disposed similarly to the arches before described in the side naves of S. Gregorio. The pavement is composed of red tiles and monumental tablets. In each nave are three lateral chapels, each contained within an arched recess formed by one of the supporting arches of the domes above referred to. At the extremity of each nave there is also a fourth chapel. The lateral chapels are of an ordinary character, so that I have preserved no memoranda concerning them, further than that the face of each altar is sheathed with verde antico, with a border of giallo antico. The altar pictures, however, appear rather above the common description. With regard

to the FOURTH CHAPEL at the extremity of the right-hand nave, the altar-picture is said to be painted by Marco Benefiale.

The FOURTH CHAPEL at the extremity of the left-hand nave is protected by a balustrade of bigio with cornice of Carrara, and is a small chamber contained within a deep recess; the ceiling is a slightly concave dome, with an oval painting in fresco in the middle: the pavement is inlaid marble. The altar picture is a portrait of the Holy Virgin, decorated with real ornaments in a manner not unfrequent in the Roman churches; the earrings, accordingly, are real gold ones, and the necklace real pearls and rubies: whether or not the material be genuine or artificial I cannot say. The lower part of the face, owing to the disposition of light and shade, is very remarkably projected; so that the chin, as the head, as if in a paroxysm of grief, is thrown backwards, seems actually to protrude beyond the canvas. The name of the artist, as I understood from the sacristan, is Torelli.

The choir, elevated by one step above the nave, is protected by a balustrade of bigio, with cornice of Carrara; the pavement partly opus Alexandrinum and partly red tiles. At the extremity is an absis painted in fresco by Pomerancio; that is to say, the entire semidome in a single ornamental design continuously, and three distinct pictures in the lower concave. Ranged against the wall on both sides is a row of carved and dark-coloured wooden seats for church dignitaries, and in the centre of the absis is an ancient pontifical chair of the same material and carved in like manner.

The high altar is isolated, placed in front of the absis under a canopy suspended from the ceiling: before it is planted the paschal candlestick in the form of a small elegant column of alabastro fiorito. Underneath the altar is a fine sarcophagus of porphyry, which, according to the inscription on a scroll of gilded bronze above it, contains the bodies of the titular saints of the church, S.S. Giovanni e Paolo.

S. MARIA IN DOMINICA, OR DELLA NAVICELLA.

Proceeding from the church of S.S. Giovanni e Paolo by the route already described in the first section of this chapter, after passing through the Arch of Dolabella and turning to the

right, we arrive in the Piazza della Navicella, on the right-hand side of which the church in question is situated, facing eastward.

Immediately opposite, and a few yards from the entrance, may be observed the object from which the Piazza as well as the church has received its title, the *Navicella*, or a small boat sculptured in white Pentelic marble, which was discovered in the reign of Leo X. near the church of S.S. Giovanni e Paolo. There are no certain accounts relating to its history, but it is supposed to bear reference to the martyrdom of a female saint, who having been drowned by the scuttling of a boat on the Tiber, the boat and her remains were recovered under circumstances considered miraculous. The object in question, elevated on a plain marble pedestal, is about twelve feet in length, and upon the pedestal is the inscription consisting of the simple epigraph "PAPA LEO X." The other title is after the name of Greek extraction of a Roman matron and saint, "*Cyriaca*," Latinized to Dominica, whence the Italian Domenica, on the site of whose house the church is said to be situated. The origin of the church at all events is supposed to be very ancient, though the first accounts to be relied upon state it to have been restored by Paschal I. about the year 820. Afterwards nothing farther is to be gathered relating to it till about the year 1514, when it was restored by Leo X. after the designs of Raphael. In consequence of the isolated position of the church, as well as on account of the occupation of the sacristan—who, though he resides on the spot, being a detached member of the convent of Augustines near the Porta del Popolo, starts early every morning and is absent the best part of the day collecting alms in the city, and invariably carries with him the key of the church—the chances of gaining admittance to the interior are not a little precarious.

The interior is constructed in the form of a triple nave divided by ancient columns, nine on each side, of which sixteen are of grey and two of red granite, and the capitals of various descriptions. The ceiling of the middle nave is flat, and very roughly painted, if not whitewashed, and is encompassed along the base by a broad frieze, painted in chiaro oscuro by Giulio Romano and Pierin del Vaga. The pavement is composed of red tiles. The side walls above the columns consist on each

side of an attic pierced with a row of windows, and whitewashed over the intermediate surface.

The ceilings of the side naves are vaulted, with groins; and the lateral chapels, of which I am not able to state the number, contain nothing remarkable: the altar pictures are attributed to Lazzaro Baldi. There are, however, to be observed in the side naves several monumental inscriptions, which, bearing reference no doubt to the Greek parentage of S. Domenica, are commemorative of deceased members of the Greek church, and are engraved in Greek characters. There is also to be seen in the left-hand nave, situated near the entrance, an ancient pagan altar of white marble, though there is no inscription and no information to be obtained of the sacristan relating to its history.

The choir is elevated above the middle nave by a double-branched flight of steps, and the entrance is by a spacious arch which springs from a pair of Grecian Ionic columns of porphyry, planted on the summit. The space between the branches of the steps is occupied by a wall carried below the level of the nave, and an excavation is sunk in front of it after the fashion of what is called a confessional, constructed for the purpose of containing the sarcophagus of the female saints Balbina and Teodora, which is embedded in the wall so as to rest directly under the high altar. From the ceiling of the choir is suspended an ancient rusty grappling iron, said to be a relique connected with the recovery of the Navicella, or the scuttled boat in the Tiber, but under what particular circumstances, or whether relating to either of the saints Balbina or Teodora, the sacristan was unable to inform me. At the extremity of the choir is an absis, of which the semidome is lined with ancient mosaic wrought during the restoration of the church by Paschal I. in the ninth century; the lower concave is painted in fresco. Among several figures in these mosaics, of which the head is encompassed by an aureole, are three of which the aureole instead of being round is square, a peculiarity said to be invariably characteristic of the period of the eighth and ninth centuries. There are said to be only five other examples to be met with in Rome of the square aureole, namely, in the crypt of S. Peter, upon the head of Pope John VII.; in the church of S. Marco, upon a head of Gregory IV.; another

in the church of S. Prassede; a fourth in the church of S. Cecilia in the Trastevere; and a fifth in the mosaics of the triclinium of Leo III., opposite the basilica of S. John Lateran, upon the head of S. Peter.*

The high altar, which contains no remarkable decorations of marble or otherwise, is isolated, and situated, as above stated, immediately at the entrance of the choir.

S. STEFANO ROTONDO.

This church, which was necessarily referred to in the first section of this chapter, stands on the other side of the Piazza della Navicella, very nearly opposite the church last described, though a little distance removed within an intervening enclosure; to go thither it is necessary, after leaving the Piazza della Navicella at its northern extremity, to take the road that leads parallel with the Neronian aqueduct to S. John Lateran. A very short distance, however, from the entrance of the latter road, the approach to the church of S. Stefano Rotondo diverges on the right hand, and leads through a straight avenue of young trees along a greensward 100 yards in length and more to the building. The wooden gate that protects the avenue from the road is not always open, in which case, as the cottage of the custode is close to the church, a person may occasionally knock a long time without attracting his attention, and not unfrequently the attempt to gain admittance ends in disappointment. The church of S. Stefano Rotondo, though mistaken by the antiquaries, as stated in the first section, for several different ancient buildings, is generally believed, principally on the authority of Anastasius, to have been built about the year 470 by Pope Simplicius, though there are no accounts of its history subsequently until Nicholas V., finding it in an extremely dilapidated state, restored it about the year 1450, since which period, propped up rather than rebuilt, the form and condition at all events in which it was then left has never been altered.

As regards its present appearance, and first of the exterior, which, as the name imports, is circular, the building consists of two concentric circular brick walls of exceedingly inferior

* See 'Annales Archéologiques,' par Didron aîné, tome huitième.

masonry, of which the inner one, covered by a modern mush-room formed roof of red tiles, slanting from the apex to the circumference, is three times as high as the outer one, which latter is connected with the other by a tiled pent-house roof slanting downwards from the inner periphery.

The entrance is through a small portico supported on four Doric columns of grey granite, by a portal of which the jambs and lintel are of Carrara marble; and outside, upon the wall above it, is excavated a small round-topped, deeply recessed arch, to serve as a niche, whose tympanum is painted in fresco. A small space between the concentric walls is divided from the remainder of the circumference of the interior on both sides by a brick partition, and is thereby converted into a sort of oblong vestibule, approaching nearly to a square in area, of which the ceiling is a groined vault, and the pavement composed of a material hardly, if at all, to be seen used elsewhere in the Roman churches—a species of asphalt. On the right-hand side are to be observed the mutilated remains of a pontifical chair of white marble, said to have belonged to Gregory the Great, relative to which is an inscription upon the wall above the relique, of which inscription, however, I omitted to preserve a copy.

The interior of the church may be assimilated in form to a Greek cross upon a circular area, taking as the limbs of the cross the above-mentioned vestibule, the high altar opposite, and two lateral chapels at right angles to both the preceding, though the construction is not precisely to be compared to any other of the Roman churches, and needs a particular description. Whatever were the form of the building previous to the restoration of Nicholas V., it is evident that it comprised a double circular peristyle of columns, of which those of the inner row supported the inner of the two concentric walls, and those of the outer row supported probably an open portico. However, it appears that by the operation above referred to, the portico, by means of the slanting roof, was included in the area of the interior; so that there appear at present the inner row of columns standing in their places, and the outer row embedded in the brickwork of the outer wall, while a circular passage or corridor between both rows, and covered with the slanting roof of tiles above mentioned,

surrounds the whole building, with the exception of the vestibule at the entrance. The ceiling of inner circular area is in part flat, composed of boards very roughly whitewashed, while the central portion resembles the drum of a dome or a cylinder, altogether the most clumsy contrivance that can possibly be imagined; partly supported by a pair of piers painted in imitation of red granite, and a pair of red granite columns 10 feet 10 inches in circumference, the piers and columns standing in a row across the diameter of the area at right angles to the entrance, and supporting respectively three rough brick arches, one large between two small ones, that have an unsightly appearance. The pavement is composed of the same description of asphalt as the pavement of the vestibule, and in the middle is to be observed a curious wooden model of a temple, which, according to the following inscription appended to it, appears to be the performance of a self-taught genius, a native of Basle, in Switzerland, and a baker, by whom it was made a donation to the German college, and was permitted to be placed here, subject to the pleasure of the rector of the establishment, until he may think proper to remove it to the German church: "Jo. Gentner, Suevus, Belsanensis, in urbe pistor, tabernaculum hoc, suâ manu perfectum, in suæ nationis gratiam, Coll°. Germanic°. donavit, et hîc ita posuit, ut liceat ejus Rectori in Coll^ii. templum transferre, cum expediri judicaverit, die XIX. Januarii, Anno Dom. MDCXIII." It is protected all round by a low, solid, polygonal balustrade of travertino, painted within and without in fresco, comprising on every face of the polygon a separate design, illustrative of some one or other miracle attributed to the titular saint of the church, S. Stephen, each picture accompanied by a brief explanatory Latin sentence. The temple is a curious piece of workmanship, commencing at the bottom with a circular or polygonal basement 25 or 30 feet in periphery, and displaying five orders of architecture, one above the other, diminishing gradually to the top, where the upper order comprises the model of a church complete in all its parts, and surmounted by a dome, crowned, like the dome of S. Peter's, by a peristyle, ball, and cross.

With regard to the circular nave or corridor, the row of inner columns are twenty in number, formed of grey granite, 8 feet 3 inches in circumference, with Grecian Ionic capitals,

torus, and plinth of Greek Hymettian marble. The difference, however, of the lower mouldings is considerable, consisting sometimes of a single annulus and sometimes of more, some plain and some wrought in bass-relief. The ceiling is composed of unpainted boards that lie loose on the rafters, and the pavement is of the same description of asphalt as before referred to. The columns, embedded in the outer wall, are said to be thirty-four in number, and the intermediate surface, with the exception of the chapels, which will first be briefly described, is painted in fresco, on subjects connected with the martyrology, in a manner that includes an extraordinarily graphic collection, not to be equalled in any other of the Roman churches. It may be here as well to observe, with regard to the amount of surface over which the pictures are painted, that the breadth of the circular corridors is 33 feet, and as the diameter of the whole area from wall to wall is 145 feet, the linear extent of the panorama is accordingly 435 feet.

To describe the chapels, however, and assuming as usual the space on the right hand between the entrance and the high altar opposite, as the right-hand nave, it contains ONE LATERAL CHAPEL in the centre, consisting of an altar table of the plainest description, formed of rough blocks of Carrara marble, and surmounted by a small picture of the Holy Virgin thrown into relief by a blue mantle painted in fresco on the wall in the rear.

In the circular space opposite, assumed as the left-hand nave, are contained two chapels, of which the first, or the FIRST LATERAL CHAPEL, is in the centre of the circular space opposite the preceding. The altar is, however, rather more ornamented than the other, and is faced with breccia pavonazza. Moreover, instead of an altar-picture, it is surmounted by a wooden figure painted in natural colours, of our Saviour on the Cross, thrown into relief, like the Madonna opposite, by a mantle painted in fresco on the wall in the rear, in the present instance blue, dotted with golden stars. The SECOND LATERAL CHAPEL is situated close on the left hand of the entrance of the church, contained within a deep arched recess projecting beyond the outer wall of the building in such a manner, that of the outer range of columns embedded in the masonry, three intercolumniations are laid open, and three

round-topped arches that form the entrance of the chapel spring from the four columns in question. The interior is consequently of spacious dimensions, and is covered by a ceiling of plain boards whitewashed. Opposite the entrance is an absis, of which the semidome is lined with ancient mosaic, supposed to have been executed about the seventh century, and the lower concave is painted in fresco. In front of the absis the altar stands isolated, and is sheathed with giallo antico, verde antico, bianco e nero antico, Africano, and other sorts of fine marble.

The high altar, of which the face is sheathed with breccia pavonazza, is protected by a wooden balustrade, and contained within an absis, which projects beyond the outer wall, and whose breadth is measured by three intercolumniations of the embedded columns, laid open here in the same manner as in the other instance above cited. Here, however, the four columns belonging to the three intercolumniations are larger than the remainder of the series, fluted, formed of Hymettian marble, with Corinthian capitals. With the exception of the above four columns, the remainder of the outer series of thirty-four are of considerably smaller calibre than the inner range of twenty, and are of the following description, viz., two Hymettian marble, six bigio, four cipollino, and eighteen grey granite. The capitals are of Hymettian marble, and for the most part Grecian Ionic, each pair supporting a small round-topped brick arch, now built into the masonry.

The fresco paintings, which cover the entire remaining surface of the circumference of the church, are the joint performance of Pomerancio and of Tempesta, with the exception of retouchings by modern artists, and two pictures painted anew by a Sicilian painter, Manno; and placed as they are, visible through the intercolumniations of the inner row of columns, with the advantage of an excellent light, and colours well preserved, present simultaneously to the view of the spectator a panoramic series of designs, comprising in minute detail the unspeakable sufferings inflicted on the early Christians in the days of their persecution—a spectacle which cannot fail, horrid as it here appears, to engender in the mind a feeling of intense sympathy towards the appalling sufferings and courage of those undaunted members of the human race so deservedly distinguished in the forcible language of our Protestant Liturgy

as a "*noble army.*" Though the whole series appears at first sight blended together continuously, the pictures are separate and distinct as before stated, consisting each picture of a principal subject described by large figures in the foreground, illustrated and completed by groups of smaller figures arrayed in the distance, insomuch that every picture displays such an infinite variety of incident, that to comprehend and appreciate every thing intended to be related by the artist would require a very great deal of time and attention. To recite, however, a few of the principal foreground subjects, there may be seen the most graphic representations that the imagination can conceive, of a martyr immersed in a caldron of boiling oil; of another bound by cords, and extended on his side, while molten lead is being poured into his ears; of another being broiled to death within the body of a brazen bull; of another cast into a yawning abyss swarming with scorpions and serpents; of martyrs torn in pieces by lions, tigers, and panthers, on the arena of the Colosseum; of one whose nails are being drawn from their sockets, and flesh is torn from the body by red-hot pincers. And there appears, in addition to all these horrible instances of savage cruelty, the idealization of every species of death and torment that can be inflicted upon the human body, by hanging, drowning, burning at the stake and gridiron, and by the instrumentality of the knife and sabre,—even to the amputation of the breasts of a young and beautiful female. Little pains, it must be confessed, have been taken on the part of the artist to render less revolting the several historical facts here enunciated, so that it appears the more remarkable, yet so it is, to see introduced among the rest in the midst of an infinite number of what may be certainly considered truthful representations, one picture of which another copy is described more circumstantially (vol. i. page 469) relating to one of the most exaggerated of all the Roman ecclesiastical miracles, Sa. Valeria bearing her own amputated head to the bishop at the altar.

BASILICA OF S. JOHN LATERAN.

The road leading parallel with the Neronian aqueduct from the northern extremity of the Piazza della Navicella, in which we find ourselves on returning from S. Stefano Rotondo, to

S. John Lateran, emerges in the piazza upon the northern flank, described in the first section of this chapter. This celebrated Basilica, dedicated to the two saints conjointly, S. John the Baptist and S. John the Evangelist, and styled even to the present day, without disparagement it is to be presumed of S. Peter's, "*omnium urbis et orbis ecclesiarum mater et caput*," was built by Constantine, and conferred on the then bishop of Rome, S. Silvester, as his episcopal cathedral; since which period the consecration of the bishops of Rome, and coronation of the popes, who invariably on being elevated to the pontifical chair take formal possession of S. John Lateran, have continued to be celebrated there without intermission. The site chosen for the edifice was a spot previously occupied by the house of a Roman senator, Plautius Lateranus, who, suspected of being engaged in the conspiracy of Piso against Nero, was dragged without trial or preparation to the place of execution, where he was immediately beheaded; and from this personage, who, however he might have been otherwise identified by word or deed with the interests of the Christian church does not so clearly appear, the name of Lateran has at all events ever since been attached to a Basilica rendered particularly renowned throughout Christendom by the number of general and pro-provincial councils that have been held within its walls, that is to say, five general and seven provincial, of which the former are as follows: namely, the FIRST under Calixtus II., in 1123; the SECOND under Innocent II., in 1139; the THIRD under Alexander III., in 1179; the FOURTH under Innocent III., in 1215; and the FIFTH under Leo X., in 1512. As regards the various restorations of the building which must have taken place during the first ten centuries, the circumstances do not appear to be recorded in the books of common reference, until, after being destroyed by fire in the year 1308, it was speedily rebuilt (together with the Lateran Palace previously annexed to it, though whether from the time of its original construction or not I cannot state) by Clement V., who at that time presided over the papal see at Avignon. Restorations and embellishments were subsequently made and added by Urban V., about the year 1362; by Alexander VI., about the year 1492; by Pius IV., about the year 1560; by Sixtus V., about the

year 1585; by Clement VIII., about the year 1600; by Innocent X., about the year 1650; and finally by Clement XII., about the year 1737.

With regard in the first place to the principal entrance and façade, constructed by the architect Alessandro Gallilei, under the auspices of the pope last-mentioned, there cannot be imagined a more noble and imposing aspect—facing towards the east, whence the sun gilds with his morning rays the summits of a splendid range of mountains, and illuminates the variegated veil of mist that hovers over the broad intervening expanse of the Campagna, dotted with the ruins of aqueducts. The elevation, planted on an extensive stylobate, divided in a double plane, rising one above the other, by two flights of four or five steps each, is composed entirely of travertino, and consists of a double portico surmounted by an attic that terminates in a balustrade. As the central portion projects considerably, and is surmounted by a pediment whose tympanum is wrought in mosaic, a more imposing effect is accordingly given to a colossal statue of our Saviour, who, supporting the cross with the left arm, and extending the right arm towards the firmament, commands a lofty and central position on the summit of all, standing on a pedestal inscribed with the Christian monogram in bass-relief, far above ten other colossal statues of saints and bishops, five on one side and five on the other, on the cornice of the balustrade. The principal entablature, supported by composite half columns and similar pilasters, elevated on pedestals, bears upon its frieze the following inscription in large Roman capitals: "Clemens XII. P. M. anno . VI. Christo . Salvatori . et . SS. Joan. Bapt. et . Evan."—so arranged that the words "*Christo Salvatori*" occupy precisely the central projecting portion underneath the statue of our Saviour, and immediately above the open balcony, whence the Pope once every year on the day of the Ascension, borne in the "*sedia gestitoria*" on the shoulders of his attendants, presses forward with extended arms in the face of the assembled multitude, and confers his benediction on the people. This open balcony, which occupies the central intercolumniation, is protected by a balustrade, and the space within comprises a round-topped arch of considerable depth, supported on two pairs of columns of grey granite, one pair placed behind the other in

such a manner that the broad soffit of the arch, and the vaulted ceiling of the corridor beyond, harmonize with peculiarly good effect when viewed by a spectator from below. The other intercolumniations, two on one side of the central one and two on the other, are in like manner occupied by arcuated balconies, protected by balustrades, and all communicating in common with the corridor.

Corresponding with the five balconies above, there are five open entrances to the lower portico, leading through the five intercolumniations of the elevation by five rectangular portals, of which the central one, upon the projecting portion immediately underneath the papal balcony, is considerably broader than the others. Its soffit is supported by three pairs of composite columns of Hymettian marble, 11 feet 9 inches in circumference; and the soffits of the remaining four, two on one side and two on the other, are supported by three pairs of composite pilasters of travertino. The ceiling of the interior is an elliptical vault lined with coffers of white stucco, and the pavement is composed of inlaid marble, comprising in an ornamental central device an emblazonment of the armorial bearings of Clement XII., whose name, together with the date 1737, appears on a broad circular band that surrounds it. An entablature of Hymettian marble that encompasses the whole portico along the base of the ceiling, is supported by composite pilasters of the same material, planted on bases of bigio; and the whole intermediate surface of the walls, with the exception of the portals, &c., at the sides and on the extremities, which will be particularly referred to, is sheathed for the most part with pavonazzetto, and the remainder Africano marble. With regard then to the portals, and in the first instance the five which, corresponding with the five outside, communicate directly with the Basilica; all are rectangular in form, and the central one, whose jambs and lintel are of Africano, is surmounted by an entablature of Hymettian, with frieze of verde antico. This central portal is furnished with a magnificent ancient door of bronze, supposed to have belonged to the Basilica Emilia in the Roman Forum, and covered with bass-relief sculpture. After serving some centuries as the door of the church of S. Adriano, as before stated in the description of that church,* it

* See page 159.

was removed by Alexander VII. to its present position. The two portals that flank the central one are not so lofty, and are each surmounted by a marble bass-relief engrafted on the wall above. Above each also is an entablature of Hymettian, with frieze of Africano. The two extreme portals are again somewhat less lofty than the two preceding, and are surmounted in like manner each by a marble bass-relief. The entablature of these is of Hymettian, with frieze of Porta Santa.

Of these two latter portals, the one on the right-hand side, or the northernmost, is indicative of privileges to which four only of the seven Roman Basilicas are entitled; it is the Porta Santa, made to be opened once only at the expiration of every 25 years, at the celebration of the jubilee. During the interval it is literally closed with brick and mortar, till on the occasion above referred to, the Pope, having knocked with a silver hammer and obtained admittance, the wall is reclosed by the masons at the conclusion of the ceremony. Here, as in S. Peter's, the jambs and lintel are of Porta Santa, from which circumstance, as regards the instance of S. Peter's, is derived the title of the marble. The blocked up space is lined with a coating of coloured stucco, a small cross of gilded bronze is engrafted in the middle, and above are four small separate tablets of marble, on which are the records of the date of celebration of the four last jubilees.

With regard to the five portals opposite, communicating with the open air, it will be sufficient to state after relating the above particulars of the preceding, that they correspond with the others in form, and in the style of decoration.

At the southern extremity of the portico stands a conspicuous object, a colossal ancient statue of the Emperor Constantine, found among the ruins of his baths on the Quirinale, and thence removed in the first instance to the museum of the Capitol; subsequently, after Clement XII. had completed the portico, and had erected a statue of himself on the same spot, he caused his own statue to be removed and replaced by the other; which circumstance is recorded by an inscription engraved underneath it. The statue is a full-length figure, holding under the left arm a sword with its point reversed and enfolded in the drapery; while, emblematic of his confidence

in Divine support above earthly weapons, the spear, whose shaft, supported by the right hand, rests on the ground, is surmounted at its point by the Christian monogram. The inscription is as follows: "Clemens XII., Pont. Max., positæ sibi statuæ loco, vetustum simulachrum Constantini Magni, magis ob Christianam religionem susceptam, quam victoriis illustris, a Capitolinis ædibus translatum, in hâc Lateranensis Basilicæ, ab eodem Imperatore conditæ, novâ porticu merito collocavit. A. S. MDCCXXXVII. Pont. VII." At the northern extremity of the portico, opposite to the statue of Constantine, is a door leading to the balconies above.

The interior of the basilica is constructed in the form of a quintuple nave, of which the middle nave is divided from the two intermediate naves by piers of such enormous size that the arches of the intercolumniations seem pierced through the solid wall. The piers being twelve in number, six on one side and six on the other, there are placed in niches excavated in their surface, and facing towards the middle nave, colossal marble statues of the twelve apostles, each flanked by a pair of fluted pilasters that support the main cornice. The ceiling of the middle nave, which is attributed to Pius IV., is flat and coffered, the panels painted deep blue and scarlet, with very richly wrought and gilded mouldings; the pavement is for the most part opus Alexandrinum. At the extremity of the area near the transept is the tomb of Martin V., who died in 1431, which is as fresh and well preserved after the casualties of more than three centuries as if it were newly erected. It consists of a colossal tablet of very dark-coloured and highly-polished bronze, profusely ornamented with bass-relief, the performance of Simone, a brother of Donatello, and bearing on its surface, executed in similar bronze, the supine effigy of Martin V., clad in his pontifical robes. The bronze tablet rests on a bed or frame of Hymettian marble, wrought on the four sides in designs relating to the armorial bearings of the Colonna family in bass-relief, principally, a column, surmounted by a crown enclosed in a wreath, and supported by a pair of infant angels. The whole, not more altogether than three or four feet above the pavement, is supported on six dwarf pedestals, about 10 inches in height, ornamented with mosaic in small pieces of black, white, scarlet, and gold. It may be here as well to

observe with regard to magnitude generally, that the length of the middle nave, from the entrance to the transept, is about 300 feet, and breadth about 66 feet; and the entire breadth of the church, including the five naves, about 204 feet. The piers above referred to were constructed by Borromini, under the auspices of Innocent X., and conceal, it is said, a row of ancient granite columns that remain where they stood before embedded in the masonry; the pilasters, before cited, are coloured in imitation of Hymettian marble, and are supported on pedestals of the real material, with base of bigio. Each of the niches containing the statues of the apostles is surmounted by a very massive pediment of irregular form, of Hymettian marble, and supported on a very fine pair of columns of verde antico, which, together with the statue, rest on a broad pedestal of bigio. The niche is excavated to a considerable depth; and above the head of each statue the ceiling, which is in the form of a flattened dome, is lined with coffers of white stucco. The statues in question were sculptured by the following artists, namely, those of S. James the Great, S. Matthew, S. Andrew, and S. John, by Rusconi; those of S. Thomas and S. Bartholomew by Le Gros; S. Thaddeus by Lorenzo Ottoni; S. Simon by Francesco Moratti; S. Philip by Giuseppe Mazzuoli; S. James the Less by Angelo de Rossi; and S. Peter and S. Paul by Etienne Monot. The remaining portion of the surface of the piers above the niches is occupied by two large tablets of painting and bass-relief sculpture; and in the spaces between the piers, above the arches of communication with the side naves, there is in each one large window. Upon the eastern gable wall above the entrance, surmounted by a pediment, is a balcony which communicates with the balconies outside belonging to the upper portico; the pediment is supported by two pairs of composite columns of grey granite, if not Hymettian marble.

The side naves, which, flanking the middle nave, I have termed INTERMEDIATE NAVES, communicate, as do all the rest, with those of the five portals of the portico, corresponding in position. The ceilings are composed of a series of domes of exceedingly small curvature, situated in the rear of the main arches of the middle nave; and in the intermediate space in the rear of the piers, plain whitewashed vaulting; the domes are ornamented by a circular wreath of stucco,

supported at four points in the circumference by an angel's head and pair of wings. The pavement is of dark and of light-coloured marble, inlaid in squares and rhomboids. These naves, being divided from the middle nave by the main piers, are divided from the other pair, which I propose to call the EXTREME NAVES, by a range of piers of smaller dimensions, so constructed that of the apertures between the smaller piers two rectangular portals correspond to every single one of the main arches; and each of these portals is surmounted by an entablature, supported at each extremity by an angel's head and pair of wings, to serve as a bracket. First as regards the LEFT-HAND or southern INTERMEDIATE NAVE, notwithstanding that a monument is engrafted on the masonry of every one of the larger piers, it contains nothing that I know of worthy of particular observation; the monuments, corresponding for the most part in form and magnitude, are all of small dimensions, consisting principally of a tablet bearing the inscription, surmounted by a slightly projecting pediment, that rests on a pair of small columns, or half columns, or pilasters of marble of different sorts.

In the RIGHT-HAND or northern INTERMEDIATE NAVE, a monument, as on the other side, is engrafted on the masonry of every one of the larger piers, though in the present instance of a superior description to those preceding. One especially to be observed on the FIRST of the larger piers—that is to say, on the left-hand side of the nave in question—though not a tomb, is a monument, particularly so to be termed in the commemorative sense of the word, erected there in the reign of Pius VI., in honour of Boniface VIII., by the Caetani family, of which he was a member, particularly for the purpose of recording the celebration of the first jubilee by that pontiff in the year 1300, and of preserving his picture, painted by Giotto, his contemporary, which picture was discovered in the cloisters of the ancient basilica. This original portrait by Giotto, represents Boniface between two of his Cardinals at the jubilee, addressing the people from the balcony, and is enclosed in a glass fixture frame, surmounted by a pediment resting on four columns of granite. Underneath the picture is the following inscription: "Imago iconica Bonifacii VIII., Pont. Max.; Jobelæum primum in annum MCCC. indicentis,

picturâ Giotti æqualis eorum temporum, quam e veteri podio in claustra, inde in templum translatam, gens Caietana, ne avitum monumentum vetùstate deleretur, anno MDCCLXXXVI. crystallo obtegendam curavit." The monument engrafted on the SECOND PIER consists of a tablet of marble, bearing an inscription in old letter; and above it a cross encompassed by a wreath of palm branches, emblematic of martyrdom. The tablet is surmounted by a pediment of white stucco, resting on a pair of pilasters in the form of Hermes of the same material. The monument engrafted on the THIRD PIER is dedicated to the memory of Alexander III., by his namesake and countryman Alexander VII., at a period 500 years after the death of the former, who died in 1181. It consists principally of a sort of pedestal, in the form of an oblong prism, rounded at the extremities, and planted upon a base of yellow Sienna marble, which rests upon a broad plinth of bigio. The pedestal is ornamented with an emblazonment of the arms of Alexander VII., the star and mountains, and is surmounted by an entablature supported on four columns of Sicilian jasper, of which the capitals, of irregular construction, are, together with the torus and plinth, of the same material. The present is almost a singular instance to be seen in Rome of the capitals and shaft of a column being of the same coloured marble, and the effect is at all events particularly bad. The monument engrafted on the FOURTH PIER consists of a medallion white-marble portrait in bass-relief, accompanied with an ancient inscription in Latin hexameters and pentameters. The medallion is surmounted by a pediment of stucco of irregular form, supported by a pair of Hermes that terminate at the summit by an angel's head and pair of wings. The monument on the FIFTH PIER consists of a tablet of black marble, bearing an inscription to the memory of a nephew of Paul III., surmounted by a pediment in the broken form, of Hymettian marble, supported on a pair of columns of verde antico, with capitals, torus, and plinth of white marble. Upon each of the extreme angles of the pediment is the reclining marble figure of a female, whose drapery, in abundant folds, is well arranged and executed.

The EXTREME NAVES, bounded by the smaller range of piers on one side, and by the flank wall of the building on the other contain, the left-hand or southern nave five, and the

right-hand or northern nave four, lateral chapels. The ceilings consist of a range of transoms supported each at the extremities by an angel's head and pair of wings to serve as brackets, and the space between is vaulted with a slight concavity. The pavement is similar to the pavement of the intermediate naves before referred to. To commence with the southern or left-hand nave, the FIRST LATERAL CHAPEL is the celebrated Corsini chapel, or the Capella Corsini, built by Clement XII. in honour of his ancestor S. Andrea Corsini, and literally a small church with respect to its perfect form and dimensions. It was constructed after the designs of the architect Alessandro Gallilei, and is protected from the nave by a lofty and very magnificent pair of gates of dark-coloured bronze, of whose bars the central ones are fluted Corinthian columns, and the remainder of corresponding form, massive and exceedingly highly wrought with architectural and heraldic ornaments, of which the surface, whether embossed or fretted, is interspersed here and there with a good deal of gilding. The interior is constructed in the form of a Greek cross upon a square area; the ceiling formed by a dome supported on four main arches. The dome, of which the upper concave is lined with coffers, each containing a gilded rosette on a ground of white, is surmounted by a lantern cupola; and its lower portion or drum is faced with white and gold pilasters, which rest on a circular belt or frieze containing an inscription in gilded capital letters on a white ground, referring to the date of its construction by Clement XII. There are to be observed also on the spandrels of the supporting arches, though the material is hardly in keeping with the general style of decoration, four bass-reliefs of white stucco. The pavement is a beautiful piece of work of inlaid marble in imitation of a coffered ceiling; and in the middle, for the purpose of giving light to a crypt below, is a circular bronze grating surrounded by a circular belt of giallo antico, edged on both sides with verde antico, and containing the following inscription wrought in capital letters of black marble: "Clemens XII., Pont. Max. A. S. MDCCXXXIV. P. IV." A main entablature of Hymettian marble with very delicate rectangular mouldings, including a frieze of fior di Persico, surrounds the whole chapel, and is supported on fluted Corinthian pilasters of Hymettian

with capitals of white marble, planted at the angles on a dado about eight feet in height, composed of large tablets of highly polished fior di Persico edged with a moulding of verde antico: these tablets are surmounted by a cornice of Hymettian, and rest upon a base of Africano of very superior quality, the blotches of white, of purple, &c., being singularly brilliant and distinct. The prevalence here of the fior di Persico over every other marble is a leading characteristic.

To describe, however, the sides of the chapel more distinctly, which consist principally each of the space within a supporting arch of the dome: the first object to be observed upon the side opposite the entrance is the magnificent altar, raised by three steps above the level of the pavement, and surmounted by a superb triangular pediment of Hymettian marble, whose mouldings are exceedingly delicate, and the frieze and tympanum ornamented with bass-reliefs of gilded bronze on a ground of verde antico. Upon each of the extreme angles appears a reclining white marble statue of a female, one representing Innocence, and the other Penitence, sculptured by Pincellotti; and the pediment is supported by a splendid pair of composite columns of verde antico, with capitals and torus of gilded bronze, and plinth of copper-coloured bronze. These columns, the same that formerly belonged to the Arch of Marcus Aurelius in the Corso, are elevated on pedestals of fior di Persico.

The altar picture, enclosed in a fixture frame of verde antico ornamented with gilded bronze, is a mosaic copy of a picture of S. Andrea Corsini, by Guido, polished to a high degree of brilliancy, even perhaps exceeding in lustre the mosaic picture of the Last Communion of S. Jerome in S. Peter's, and in fact so resplendent that it appears, unless on very close inspection, to be protected by a plate of glass. The altar, on which are placed seven superb candlesticks of gilded bronze, is flanked by a pair of colossal statues of angels of dark-coloured bronze with gilded bronze drapery, one holding in its hand a lamp, and the other a candlestick; and the face of the altar is in part covered with arabesque ornaments of gilded bronze on a ground of lapis lazuli, and the remainder sheathed with fior di Persico and verde antico. The remaining portion of the tympanum of the enclosing arch, with the exception of

the space occupied by a large white marble tablet of bass-relief that surmounts the pediment, representing S. Andrea Corsini at the battle of Anghiesi, is sheathed with breccia pavonazza, alabaster, and Sicilian jasper. The soffit of the enclosing arch is lined with white and gold coffers; and as for the sides, there are to be observed at the bottom two similar monuments, each consisting of a sarcophagus of Porto Venere surmounted by a pair of white marble statues of infant angels weeping. Above each sarcophagus, contained within a niche, is a white marble statue; and again above the statue is a bass-relief on white marble.

On the left side, the whole space within the enclosing arch is occupied by the monument of Clement XII., the founder of the chapel, contained within a spacious absis, of which a portion of the semidome towards the exterior is formed after the fashion of a recessed arch, of concentric mouldings of Hymettian marble, and the remainder lined with coffers of giallo and verde antico, each with a rosette of white marble in the middle; the intermediate space between the coffers is sheathed with Hymettian: a circular entablature, resting on a pair of composite columns of porphyry, with capitals, torus, and plinth of gilded bronze, divides the semidome from the lower concave, of which the entire surface is sheathed with giallo antico. Between the porphyry columns, planted on a pedestal of verde antico, with cornice of Hymettian and base of Hymettian and Sicilian jasper, is the seated statue of gilded bronze, by the sculptor Maini, of Clement XII.; and upon the dado of the pedestal is engrafted a tablet of black marble bearing the following brief inscription: "Clemens XII. Pont. Max. Ann. IV. obiit Ann. X." The statue is flanked by a pair of white marble statues by the sculptor Monaldi; and underneath it is the magnificent sarcophagus of porphyry found in the middle of the fifteenth century buried under the portico of the Pantheon. Whether or not it was polished anew after its exhumation, the surface is now lustrous; and, notwithstanding the lapse of more than eighteen centuries, this magnificent pagan receptacle, destined to grace the tomb of a Christian pontiff, is perfectly fresh and new in appearance: it is elevated on a splendid slab of Porto Venere marble of corresponding size and beauty. Upon the lid, the triple crown, or *trirennium*, of gilded bronze,

is placed, resting on a cushion of *pietra paragona*, or touchstone, ornamented with gilded bronze, wrought in imitation of a trimming of lace, with tassels at the four corners. The soffit of this, as of the first enclosing arch, is lined with white and gold coffers; and the sides are sheathed with narrow oblong tablets of marble, in three perpendicular rows, one row of Sicilian jasper between two rows of verde antico.

The right-hand side of the chapel is decorated in a style so nearly similar to the left-hand side, that without entering into the details it will be sufficient to notice the points of difference. Here, for instance, corresponding with the monument of Clement XII. on the other side, is to be observed the monument of the nephew of Clement XII., the Cardinal Neri Corsini. The statue of the Cardinal, instead of being seated, is in an erect attitude, and instead of being of bronze, is of white marble. Of the flanking statues, one representing Religion is of a female, and the other of an infant angel weeping.

The fourth side of the chapel, which contains the entrance, with regard to the soffit and sides of the enclosing arch, corresponds with the side opposite that contains the altar; and both sides accordingly are ornamented with a sarcophagus at the bottom, surmounted each by a statue in a niche, and above the statue by a bass-relief. The four statues belonging to the two latter arches, said to represent four cardinal virtues, of which three are Temperance, Fortitude, and Prudence, are attributed to the sculptors Filippo Valle, Giuseppe Rusconi, and Cornacchioni; and the bass-reliefs that surmount the three respectively, to Bartolomeo Benaglia, Anastasio, and Adam.

The descent to the subterraneous crypt underneath the pavement is by an elegantly formed spiral flight of thirty-four steps of travertino leading from a door that opens from the nave on the eastern side of the entrance to the chapel. The area, corresponding to the Corsini chapel above, is square, and the ceiling, slightly vaulted, is supported by four elliptical arches; the pavement is inlaid in squares of blue and of white marble. In the middle of the area, immediately underneath the circular grating, is an altar surmounted by a Pietà of white marble, or a group of the Holy Virgin supporting on her knees the dead body of our Saviour. The whole interior of the chamber,

which is the cemetery of the Corsini family, is remarkably plain, and the walls naked and unadorned. On the eastern side, precisely under the monument of Clement XII., and resting on the ground, is a plain sarcophagus of travertino encased with stucco, on the side of which, whether the remains of that pontiff are actually contained in it or in the porphyry one above, the following brief epigraph is engraved—"Clemens XII. Pont. Max." There are besides a few plain monuments belonging to the Corsini; and on the western side is a small door leading to a sacristy attached to the crypt on the same subterraneous level. The SECOND LATERAL CHAPEL is contained within an arched recess, and protected by a low massive balustrade of white veined marble, constructed in the form of an hexagon of unequal sides, with cornice of light-coloured bigio. The altar is faced with verde antico, with a central tablet of porphyry; and the pediment, of extraordinary breadth, is of white stucco, supported on a pair of columns of the same material. The tympanum of the enclosing arch is painted in fresco, and on the left side is the monument of a cardinal elevated on a pedestal of bigio marble, that contains an inscription. The monument consists principally of a sarcophagus of Sicilian alabaster, surmounted by a slightly projecting pyramid of cipollino, on which is engrafted a medallion white marble profile portrait in bass-relief. The sarcophagus is flanked by a pair of marble statues, one of which, the figure of a human skeleton, represents Death lifting with his left hand a mantle of white marble, while the inverted finger of the right hand, the elbow resting on the sarcophagus, points to the ground below, where, represented in bass-relief, lie scattered about, as it were in confusion, the hat, robes, and other symbols of a cardinal's dignity. The real red hat, moreover, which the cardinal wore in his lifetime, a still more impressive illustration of the vanity of human greatness, hangs dangling, suspended by a cord from the crown of the arch, immediately above the monument. The THIRD LATERAL CHAPEL is divided from the nave by a lofty iron or bronze railing. The area is oval, and the ceiling an oval dome surmounted by a lantern cupola, with a small fresco painting at the summit, with which exception the whole remaining surface of the dome is plain white stucco; the pavement is composed of red and yellow tiles. The altar

opposite the entrance is contained within a deep arched recess, of which the soffit is divided in panels containing small pictures, edged by highly wrought and gilded mouldings; the sides of the arch are painted in imitation of marble. The pediment of the altar, triangular in form, and composed of Hymettian marble, is supported on a pair of columns of Porta Santa. Above the altar, instead of an altar picture, is a representation of the Crucifixion; the figure of our Saviour, of white marble, and the cross of gilded bronze, are engrafted on a tablet of black marble that throws the figures into extremely bold relief. The left side of the chapel is almost exclusively occupied by a monument contained within a spacious niche, surmounted by a pediment of Hymettian marble in the broken form, supported on a pair of columns of verde antico. The niche is protected by a low balustrade of wood painted in imitation of giallo antico, in a style much inferior to the general decorations of the monument, which the balustrade, placed too close to the wall, partly conceals. The monument principally consists of the half-length marble statue of a priest addressing a congregation from a pulpit of Hymettian marble. Below the pulpit is a white marble sarcophagus, the latter elevated on a pedestal of which the base is composed of Africano marble of singularly fine quality, and the colours remarkably distinct and vivid, though shaded by the wooden balustrade, and consequently seen to the worst possible advantage. The FOURTH LATERAL CHAPEL is divided from the nave by a lofty iron or bronze railing, and close within the railing is a circular balustrade of Hymettian marble, with cornice of bigio. The area is oval, and the ceiling, surmounted by a lantern cupola, is a flattened dome, supported on four elliptical arches; the surface of the dome is divided by four perpendicular ribs of extraordinarily large size and clumsy form, which, together with the intermediate spaces, are ornamented with white stucco bass-relief, disposed in circular medallions and wreaths of flowers; the pavement is composed of red tiles. The altar, contained within an absis opposite the entrance, is surmounted by an irregularly-formed entablature of white stucco, supported on two pairs of fluted columns, and two pairs of fluted pilasters of the same material; with the exception that the torus and plinth of each is Hymettian and pavonazzetto, which incongruous assort-

ment of material is almost a singular instance of such a contrast. The semidome of the absis is, moreover, crowded with a group of seven white stucco figures of angels in the midst of clouds; the altar picture, of more than ordinary dimensions, is supported by a pair of white stucco figures of infant angels; and finally, the walls, conformably with the ordinary style of decoration of the remainder of the chapel, are lined throughout with white and coloured stucco. The FIFTH LATERAL CHAPEL is contained within an arched recess, of which the front is faced with a painted imitation of Africano marble, and the sides within painted in fresco; it is protected by a low massive balustrade of Carrara, with cornice of bigio. The pediment of the altar is of white stucco, and supported on a pair of columns of the same material. Immediately beyond the preceding chapel there is to be observed, upon the flank wall of the building, the monument of a cardinal, one of several others placed in a similar position in the present nave, that I have not mentioned. The monument in question consists of a sarcophagus of verde antico, resting on brackets of giallo antico, and on the side of the sarcophagus is a tablet of black marble, by which it appears that the deceased was Titular of the Church of S. Silvestro in Capite. Above the sarcophagus is the marble statue of the cardinal in a reclining attitude, the elbow of the figure resting on a cushion, and the hands joined in prayer; the surface of the flesh is for the most part highly polished in the style of Bernini; and the drapery, consisting of the cardinal's robe trimmed with an abundance of lace, is finished to great perfection. In the rear of the figure are placed four statues of infant angels, which support a mantle of white marble.

In the right-hand EXTREME NAVE the FIRST LATERAL CHAPEL is contained within an arched recess, and protected by a balustrade of Carrara with cornice of bigio, constructed in the form of an unequal-sided hexagon. The pediment of the altar is of white stucco, massive, and in the broken form, though there are no columns or other decorations than the plain surface of an arch of Hymettian marble painted upon the wall, and its tympanum completed with fresco painting. The altar is a plain altar table. The SECOND LATERAL CHAPEL, which has lately become the exclusive property of the Torlonia family, is protected by iron rails. It comprises a considerable area; but in

consequence of being under a thorough repair, and the apertures of the railing closed with planks at the time I visited the Basilica, I never had an opportunity of examining it. The THIRD LATERAL CHAPEL belongs to the family of the Massimi. It is a rectangular chamber, protected by iron rails. The altar opposite the entrance is contained within an arched recess; the pediment is supported on a pair of columns of breccia pavonazza. Engrafted on the wall on the left-hand side is a monument comprising a tablet bearing an inscription, surmounted by a small pediment that rests on a pair of columns of Porto Venere marble. Between the preceding chapel and the next there are to be observed on the flank wall of the building two monuments, the first of which is contained within a niche surmounted by a pediment of Hymettian in the broken form, with frieze of Africano, and a monumental tablet within the broken space; the pediment rests on a pair of columns of Africano, flanked by a pair of tablets of black marble, bearing inscriptions. The soffit of the niche is in the form of a dome filled with clouds, where an angel bearing in its hand a medallion portrait, appears hovering; below, a figure of Time, supporting his scythe with the left hand, points with his right hand to the portrait. The other monument is contained within a niche whose entire inner surface is ornamented with curious bass-relief sculpture in the Gothic style, including architectural ornaments, various figures of ecclesiastics, &c. The niche is surmounted by a pediment supported by Atlantes in alto relievo, and within it is an ancient sarcophagus of travertino, ornamented on its edges with a rim of ancient mosaic instead of a moulding; and on the side is an inscription in old letter. Between the above-mentioned two monuments is a side door leading to the exterior of the building. The FOURTH LATERAL CHAPEL is of the most ordinary description, contained within an arched recess, and protected by a low balustrade.

The TRANSEPT is elevated by four steps above the middle nave, from which it is divided by a magnificent arch, whose span is 60 feet or thereabouts, that springs from a pair of composite columns of red granite, with white and gold capitals, planted on the summit of the steps. The ceiling is flat and lined with coffers, similar as regards the colouring and the gilding to the coffers of the ceiling of the middle nave described

already; the pavement is inlaid marble. On the left-hand or southern extremity is the magnificent altar of the SS. Sagramento, constructed, together with the whole of this portion of the church, by the architects Giacomo della Porta and Pietro Paolo Olivieri, under the auspices of Clement VIII. The colossal structure extends the whole breadth of the transept, being in the first place flanked by two pairs of pilasters of giallo di Sienna marble, that support the main cornice, planted at the angles respectively, and resting on a dado or pedestal composed of large tablets of verde antico and nero e bianco marble, interspersed with emblazonments of the Papal arms and other devices executed in bass-relief. Among the bass-reliefs there may be observed one particularly near the centre of the pedestal, representing the disc of the sun, and an eagle, which latter figure is described with exceeding spirit. Within the flanking pilasters the altar is surmounted by a double pediment, one within and below the other; the larger and outermost is of gilded bronze, triangular in form, very broad and massive, but ornamented with extremely simple mouldings; and its frieze, if not sheathed with lapis lazuli, is bright blue at all events, and bears the following inscription in raised capital letters of gilded bronze: "Clemens VIII. P. M. Anno VII." In the tympanum, which is lined with a bright blue ground similar to the frieze, is a central fresco painting of the *Padre Eterno*. This pediment is supported by four large composite columns also of gilded bronze, about nine feet and a half in circumference, with capitals, torus, and plinth, all of the same material. The columns are said to be the same that were cast by order of Augustus, from the bronze of the enemy's ships taken at the battle of Actium, and placed in the Temple of Jupiter Capitolinus; they are elevated on pedestals of Carrara, inlaid with verde antico and other sorts of fine marble, and ornamented in front with an emblazonment of the Papal arms in gilded bronze. The smaller and inner pediment is of Carrara marble, in the broken form, supported on four columns of verde antico; which columns are flanked by a pair of statues of angels of gilded bronze. Above the altar is a magnificent ciborium constructed in the form of a temple, relative to which there may be observed above, within the broken space of the pediment, an inscription engraved on a marble tablet encompassed

in a fixture frame of rosso antico. The wall above both pediments as far as the cornice is occupied by a fresco painting by the Cavaliere d'Arpino, representing the Ascension of our Saviour; and on the sides, though I am not able to indicate the precise position, are four niches containing marble statues—one of Elias by Mariani, another of Moses by Flaminio Vacca, a third of Aaron by Silla Milanese, and a fourth of Melchisedek by Egidio Fiammingo.

On the right-hand or northern extremity of the transept there is no altar, though instead, the space below is occupied by three portals communicating with the northern portico of the basilica, that remains yet to be described; and the space above is ornamented in a corresponding and suitable manner after the fashion of an architectural elevation, both spaces being divided in two orders by a massive, though elegant entablature of Hymettian marble, with frieze of giallo antico. The central portal, of which the jambs and lintel are of Hymettian marble, is surmounted by a pediment, in the broken form, containing in the broken space the Papal arms supported by a pair of marble statues of angels; and it is flanked by a splendid pair of fluted columns of giallo antico, with composite capitals of white marble, torus and plinth Hymettian, and base Africano, which support the above-mentioned entablature. These columns, which were found in Trajan's Forum, are 30 feet in height and 9 feet in circumference, and though not so large as those in the Pantheon, are among the finest of giallo antico to be seen in Rome. The remaining surface of the lower order, including the two flanking portals, is covered over the entire space from wall to wall with marble sheathing and corresponding ornaments, of which I am not able to state the particulars. As relates, however, to the upper order, there is to be observed particularly, immediately above the central portal, an organ ornamented with a gorgeous mass of gilded carving, and surmounted by a pediment in the broken form, containing in the open space a gilded figure of the Padre Eterno, whose right hand rests on a sphere of blue and gold, while upon the extreme angles a pair of statues of angels of gilded bronze are placed reclining. The pediment rests on a pair of columns of which the upper portion of the shafts is ornamented with spiral gilded wreaths of sprigs and flowers, embossed upon a ground of blue, and the lower

portion with gilded flutings; the columns are planted on pedestals, ornamented with bass-reliefs of gilded bronze on a ground of light green, and elevated on bases of giallo antico. Moreover, close to the pedestals, contained within circular niches, are two flanking half-length figures of white marble, representing the same object in duplicate, namely, King David playing on the harp, and as if in a state of inspiration, leaning forward eagerly towards his auditors: both figures are surrounded by a numerous collection of all manner of musical instruments in bass-relief. On each side of the organ, which is the corresponding ornament to the central portal below, there are also, above and corresponding with the two lower flanking portals respectively, two small portals, each surmounted by a pediment, bearing on its extreme angles a pair of gilded figures of reclining angels, similar to those above mentioned, though smaller proportionably; and the whole remaining surface of the wall is covered with a continuous assemblage of gilded carved work and ornaments too complicated for description.

With regard to the sides of the transept, there are, in the first place, on the eastern side, besides the main arch communicating with the middle nave above referred to, four other arches of proportionably smaller dimensions, that communicate with the intermediate and with the extreme naves respectively; and opposite to these on the western side are other corresponding arches, forming the entrance to chapels or otherwise, as will presently be particularized. Above the arches, on both sides upon the walls, is a row of four windows, and four marble figures of angels, in mezzo-relievo, contained in niches; above each angel is a large fresco painting, said to be executed by the following different artists:—Orazio Gentileschi, Cesare Nebbia, Cavaliere Baglioni, Paris Nogari, Novara, Pomarancio, and Bernardino Cesari.

The first of the arches on the western side, opposite and corresponding to the northern extreme nave, forms the entrance to a chapel, and is protected by a massive balustrade of white marble, sculptured in open work, in lieu of balusters, out of a solid block. The recess is of considerable depth, including a vaulted ceiling with arched spaces along the base, the surface plain and whitewashed. The altar is surmounted by a curved pediment, and upon each side wall there is an ordinary

monument; and in addition, on the wall on the left-hand side, a picture.

The chapel opposite the southern extreme nave, at the other end of the transept, is called the Capella del Coro, and altogether of a different construction—an enclosed spacious chamber, open to the public only during the celebration of the morning mass, unless on special application to the sacristan. The crown of the entrance arch is ornamented outside with concentric rows of white and gold mouldings, and within it the entrance is by a glass door, through which a partial view of the interior may be had at any time. The area is oblong and the ceiling vaulted, with acute arched spaces along the base for windows, and a fresco painting in the middle; the pavement is composed of red tiles. The altar, which is on one of the short sides of the oblong opposite the entrance, is elevated by five steps above the pavement; the pediment, of irregular form, massive, and extremely highly wrought, is supported on four columns of *alabastro a rosa*, planted on pedestals of Hymettian, the latter enriched with ornaments of gilded bronze. On the left-hand side of the altar is a fine monument belonging to the Colonna family, surmounted by a pediment, complicated but elegant in form, of gilded bronze, supported by a pair of columns of nero antico. The principal objects within the pediment consist of an altar, with a facing of black marble, on which is engraved in raised letters of gilded bronze the inscription relating to a female member of the Colonna family, to whom the monument is dedicated; above the altar a female bust of gilded bronze, encircled by a wreath, is engrafted on a tablet of black marble; and below the altar are a pair of seated figures of angels of gilded bronze, placed on a pedestal of bigio, supported by a curious figure of a female terminating at the lower extremity in the double tail of a fish; the body of the figure, on the head of which is a crown of gilded bronze, is of copper-coloured bronze. The entire remaining surface within the pediment being sheathed with black marble, the effect of the black colour, in contrast with the abundance of lustrous gilded bronze, is very imposing. The columns above mentioned, though called by Corsi *nero antico*, are asserted by the sacristan to be *pietra paragona*, to which material, from the extraordinary smoothness and seeming

hard texture of the surface, an appearance that may be produced nevertheless by the effect of age, they bear very close resemblance. The long sides of the chamber, on the right hand and on the left, are furnished with a triple row of seats or stalls for church dignitaries, of dark-coloured wood, carved, and very highly polished; and on the wall in the rear of the inner row is a row of niches of the same material, one niche for every seat, flanked by a small pair of Corinthian columns, and containing the statue of a saint or an apostle, which columns and statue are of the same material also.

The pair of arches corresponding to the intermediate naves flank the choir or tribune, and form reciprocally a double entrance to a circular passage or corridor that passes clean round it. On entering the corridor in question by the arch opposite the northern intermediate nave, the ceiling for the first few paces is a plain vault, of which the breadth afterwards increases to a double arch, supported by a range of granite columns planted along the middle of the pavement. The capitals of the columns are various, and the vaulting, whether of the single or of the double portion, of a superior description; the walls throughout the whole circuit are covered with monuments, including those of the painters Cavaliere d'Arpino and Andrea Sacchi, which, among the multitude of other objects, I passed over without recognizing. The objects among the collection the most calculated to engage the attention, are, first, on the right-hand side of the corridor, close to the entrance, two very long inscriptions in old letter, of which I am not able to state the particulars, written in gilded characters of mosaic, on a dark-coloured or black ground. Next, not far from the preceding, on the same right-hand side of the corridor, is a monument, consisting of a tablet of black marble, bearing an inscription, and supported by a pair of marble statues of infant angels; above is the statue of an angel in a triumphant attitude, holding in its arms an heraldic shield; and above the angel, within a circular niche lined with bigio, is a marble bust. Next, on the same side of the corridor, is a monument consisting of a bust of white marble, surmounted by a curved pediment resting on a pair of columns of bianco e nero. And again, there is another monument of larger dimensions, dedicated to a member of the chapter of S. John

Lateran, consisting in the first place of a figure of Eternity, represented by the marble statue of a robust old man, with short wings sprouting from his shoulders, who appears to be unfolding, as he bounds along lightly over the ground, a scroll that proclaims to posterity the good qualities of the deceased, as follows:—"D. O. M. Fuit hujus SS. Laterani ecclesiæ canonicus decanus, laudabiliter vixit, etc.:" below, eclipsed as it were by Eternity, lies prostrate on the ground a figure of Time, with hour-glass overthrown and scythe reversed, as if his functions were for ever suspended. Above both the preceding figures is a marble group in bass-relief, engrafted on a tablet of bigio, and surmounted by the figure of an angel sounding a trumpet as he flies through the air, and unfolding at the same time another scroll, on which appear the words "Angelus Parracianus." All the above objects are of white marble, very highly polished, in the style of Bernini. The next monument, also on the same side, is remarkable for the Gothic style of its construction, though small in dimensions; it consists of an ancient-looking statue of a Pope kneeling on a pedestal, and is ornamented with small pointed arches and mosaic. Opposite the preceding on the left-hand side of the corridor is another monument, comprising a fine bust of white marble, encircled with a wreath of leaves and flowers, and contained in a niche. Underneath the niche is a Death's head, that appears a grim-looking substitute for the head of a cherub, being placed in the same position that a cherub's head is placed in usually, ensconced between a pair of angel's wings. We have now arrived within a very few paces of the centre of the corridor, where, on the left-hand side, is a chapel or altar, said to have been constructed by Nicholas IV., about the year 1290, which chapel consequently escaped the conflagration eight years afterwards; it is called the Capella del Santissimo Salvatore, and is situated, as it were, back to back with the centre of the tribune. The pediment rests on a pair of Roman Ionic half columns of verde antico, with capitals of white marble; the face of the altar is also sheathed with verde antico, and instead of an altar-picture there is placed above it a figure of our Saviour on the Cross, painted in natural colours, and contained within a fixture frame of giallo antico protected by glass. In front are a pair of ancient-looking marble statues of S.

Peter and S. Paul, the one bearing a key, and the other holding a sword, both standing as it were in the attitude of sentries, guarding the altar. A little beyond, on the left-hand side, is a fine monument of a cardinal, remarkable for the variety of the coloured marbles of which it is composed; it is enclosed within an arched recess, of which the crown of the arch outside is faced with Sicilian alabaster, and the inside sheathed with breccia pavonazza inlaid with giallo antico. The objects within—placed upon a massive pedestal in the form of an elliptical prism, composed of giallo antico, verde antico, and various other sorts of marble, including a tablet of rosso antico in front, that bears the inscription, and a pyramid of Sicilian alabaster engrafted with a slight projection on the wall in the rear; the pedestal, moreover, elevated on a base of Africano—are, in the first place, the fragment of an entablature of bigio, supported on a short fluted column of cotanella, placed out of the perpendicular, as if about to fall: upon the entablature sits the marble statue of an angel, which, perched in a precarious position, with desponding air and dejected countenance, supports a white marble medallion portrait of the cardinal in bass-relief; while below, upon a rough unpolished surface of white marble representing the ground, the hat of the cardinal, and his books, consisting perhaps of a score of volumes, lie scattered about at random. The books for the most part are of white marble, with the exception of one large open folio, which is an excellent representation of reality, with leaves, and characters engraved, of white marble, and the cover of giallo antico. The hat and its appended tassels are of rosso antico. Very near the preceding monument, on the same left-hand side of the corridor, is another, surmounted by a pediment of pavonazzetto marble of fantastic form, supported on the wall on brackets; this pediment is remarkable for the fine quality of the material. The principal objects of the structure are a sarcophagus of black marble with mouldings of giallo antico, and, engrafted on the wall above the sarcophagus, a white marble bust in alto-relievo enclosed in a frame of giallo antico. The last monument in the circular corridor previous to emerging in the transept by the arch opposite the southern intermediate nave, consists of an ancient sarcophagus of granite, elevated on a massive pedestal

of pavonazzetto, reared against the right-hand wall. Upon the lid, which is of Hymettian marble, is a Death's head of white marble, and it is supported by four lion's claws of white marble.

On returning to the transept by the arch last-mentioned, there is a door not far off, of which I am not able to state the position, leading to a chamber continually under the lock and key of the sacristan, that contains a relique, which, according to the account he gives of it, is a portion of the identical table at which our Saviour and the Apostles sat at the Last Supper; though how it ever came into the possession of the Roman ecclesiastical authorities, he does not undertake to explain. The fragment in question, which appears to be of cedar wood, very much darkened in colour by age, and partially covered with the remains of silver sheathing secured by small silver pins, that here and there remain sticking in the wood in places where the metal has been removed, is about 3½ feet long and about 20 inches broad. It is preserved in a glass case, and may be approached as near as is desirable, so that at all events the best opportunity of exercising the judgment with regard to its authenticity is afforded to the visitor.

There is also a communication from the transept with two chambers of considerable dimensions, both sacristies of the basilica; one called the "*sagrestia de' canonici*," and the other the "*sagrestia de' beneficiati*;" though of these chambers, not having preserved any memoranda, I cannot undertake to give the particulars.

The choir or tribune, which is paved with opus Alexandrinum, consists of a magnificently broad and spacious absis, corresponding to the arch that divides the middle nave from the transept, in like manner as the four smaller arches that have now been particularized correspond with the arches of communication with the four smaller naves. The semi-dome, preserved from the conflagration of 1308 as above stated, is covered throughout by mosaics said to bear the name of Jacopo da Turrita, a contemporary of Cimabue, by whom they were wrought in 1291. The design, executed on a ground of gold, consists of a central colossal figure of our Saviour bearing the cross, among several other similar figures, and is sufficiently known to the public by various plates and illustrations. The

lower portion of the concave is almost continually covered by hangings of scarlet damask, so that I never happened to see the surface; though the upper portion is remarkable for a row of pointed arch Gothic windows, indicative of the style of architecture of the ancient basilica.

The high altar stands isolated on the summit of the steps at the entrance of the transept, so constructed that it extends even below the level of the middle nave; it consists, as regards the lower portion, of a wall dividing the flight of steps into two branches, and in front of the wall is an excavation, known by the term of the Confessional of S. John the Evangelist. Upon the wall in question is a door of bronze grating, forming the entrance of a very deep arched recess, from the crown of which a lamp continually burning hangs suspended; thence three steps descend from within the grated door to a small altar at the extremity, and the sides and soffit of the recess are painted in fresco. The high altar, including the confessional its substructure, constructed by Urban V., about the year 1365, in a purely Gothic style of architecture, as if intended to perpetuate the memory of the ancient basilica, rises from a square area to a considerable height, and terminating in a spire and pinnacles, may almost be compared to one of the towers of our ancient cathedrals. It is for the most part of Parian marble, and comprises a gorgeous tabernacle said to contain the heads of the apostles, S. Peter and S. Paul, supported on four large granite columns planted at the four angles of a stylobate, to which four steps ascend from the pavement on each of its sides. The capitals of the columns are of no regular order, but formed, instead of the acanthus, of angels' heads and wings, in addition to which, four griffins, placed at the four angles, support the abacus. The entablature, which on all the four sides rests upon the columns, is of white marble richly ornamented with gilding, and the upper member of the cornice, which is of more than ordinary depth, projects to such a degree that, being protected by a railing of gilded bronze, it serves the purpose of a gallery belonging to the upper portion of the structure. Suspended from this cornice on the eastern side, in order to give a greater effect to the object when seen from the principal nave, are a pair of figures of angels, and another pair of infant angels, all of gilded

bronze, supporting a gorgeous tablet of the same material, profusely ornamented with bass-relief, and surmounted by wreaths of flowers and candelabra. Upon the western side of the structure the space between the columns is occupied by an altar facing westward, the altar-table of which, contrary to the usual modern practice of the Roman Catholic church, is of wood instead of stone, or, as it is commonly called, the "*pietra santa*;" it is, however, an ancient relic, said to be the identical altar-table at which the apostle S. Peter himself officiated, and being found in the ruins of the house of the senator S. Pudens, on the Viminale, which S. Peter inhabited as a lodger, was transported, so goes the history, by S. Silvester to the ancient basilica of S. John Lateran, then just built by Constantine. At all events the relic is held in such estimation that no church dignitary inferior to the Pope is permitted to celebrate the mass at this altar. With the exception of the western side, disposed of as above stated, the other three sides of the structure lie open between the columns, thus exposing to view a beautiful vaulted and groined ceiling, composed entirely of white marble, with an embossed and gilded ornament in the centre. Within the two eastern columns, however, there are two hollow wooden pillars, barely sufficient in dimensions to contain a spiral staircase, lighted with apertures in quatrefoil and leading to the upper portion of the structure. The upper order, or second stage, like the lower, is square in area, and flanked at the four angles by four Corinthian columns, which, with wreathed or twisted blue and gold shafts, and white and gold capitals, are elevated on similarly ornamented pedestals, and support a similar entablature. Between the columns the whole space on all four sides, ornamented with portraits in fresco of popes and bishops at intervals, is closed, with the exception of a gilded bronze grating, protected by a curtain of crimson silk, in such a manner as effectually to conceal from the eyes of the public the interior receptacle, said to contain the heads of S. Peter and S. Paul, as before stated. Within the above-mentioned entablature rises a square pyramidical spire, flanked with pinnacles at the four angles, the whole of white marble, and ornamented, the spire and the pinnacles, with crockets and finials, in a style of the purest Gothic.

Having now nothing more to add relative to the interior of the basilica, there yet remains to be mentioned another portico, that, partly attached to its northern flank, and partly to the western flank of the Lateran Palace, comprises a right angle, and forms so much of the boundary of the Piazza di S. Giovanni Laterano described in the first section of this chapter. The communication between this portico and the basilica is by the three portals from the transept as above stated. It was constructed under the auspices of Sixtus V., by the architect Fontana, and viewed from without, with regard, in the first place, to the portion attached to the northern flank of the basilica, is like the eastern portico already described; it consists of a double arcade one above another, and the elevation, composed altogether of travertino, is surmounted by a balustrade. The lower floor is elevated by five steps above the piazza, and the entrance to the interior is by five arches, each protected by a lofty iron railing, of which the gates are left open almost continually, so that, as the vaulted ceiling is painted in arabesque fresco as well as the ceiling of the corresponding upper arcade, both by the Cavaliere Salambeni, the abundance of fresco painting that meets the eye altogether on approaching the spot is a prominent and imposing feature of the structure. The portion attached to the western flank of the Lateran Palace, though sufficiently corresponding in exterior appearance, is divided from the other portion by a partition wall at the angle, and comprises a separate chamber appropriated to the purpose of containing a bronze statue of Henry IV., King of France, dedicated to his memory by the Chapter of S. John Lateran, in consideration of services rendered to the Roman Catholic Church. The entrance, protected by an iron railing, is by a round-topped arch, of which the crown is faced at the outer part with concentric mouldings of Carrara marble, and the soffit supported by four Roman Ionic columns of Hymettian, with capitals of white marble, painted in fresco: the sides of the arch, which are of considerable depth, are divided in panels painted in arabesque, though the colours are faded to such a degree as to be scarcely distinguishable. The area of the interior is square, and the vaulted ceiling is painted in chiaro oscuro, as are the side walls, the latter especially with representations of columns,

absides, and other architectural objects. The statue in question, sculptured by Nicolo Cordieri, is planted in the middle of the pavement on a pedestal of granite in the form of a short column, with upper and lower mouldings Hymettian, and base pavonazzetto; a tablet of black marble bearing the inscription is engrafted upon it.

THE CLOISTERS belonging to the ancient basilica comprise a portion of that structure which, together with the tribune of the modern edifice, escaped the conflagration of 1308, and are to be seen still existing; it is necessary, however, in order to enter the enclosure, to make a special application to the sacristan. The cloisters, where it may be remembered the picture of Boniface VIII., painted by Giotto, now in the right-hand intermediate nave of the basilica, was discovered, are situated close upon the south-western angle of the basilica, and consist of a peristyle, including a double arcade one above the other, surrounding an open quadrangular area. The arches of the upper arcade, which is apparently inaccessible, are in a state of grievous dilapidation; but those of the lower arcade are well preserved, and supported for the most part by small columns planted in pairs on a low wall or podium, and otherwise by square brick piers of inferior masonry, which at a later period, apparently in order to replace deficient columns, have been interpolated in lieu of the latter. A brick buttress also here and there affords still farther support to the venerable ruin. The vaulted ceiling of the lower arcade springs from the wall on one side, and rests on the other side on a range of Roman Ionic granite columns planted on the pavement close to the low wall or podium above referred to. The small columns supporting the arches are of various descriptions, some of white, some of coloured marble, plain, fluted, spirally fluted, and wreathed or twisted. Some of the plain shafts are covered with mosaic; and of some of the twisted shafts, the helices are plain and mosaic alternately, and of others each helix consists of a double band of plain marble and mosaic, entwined together. The masonry altogether bears no very visible marks of fire from the conflagration, but the appearance of the enclosure, principally owing to the detached position, is in the highest degree desolate; the lower arcade, notwithstanding, has been made a receptacle for the preservation

of numerous reliques of the ancient basilica, that are to be seen either engrafted on the wall or planted on the pavement in order as follows, commencing at the north-eastern angle of the peristyle, which is appended to the south-western angle of the basilica, as above stated. The first object to be observed, proceeding the left shoulder to the wall along the eastern side of the arcade—to say nothing of an abundance of minor articles, such as fragments of the mouldings of arches round and pointed, mullions of rose and other Gothic windows, crockets, finials, and all manner of ornamental Gothic tracery, etc., etc.—is an ancient pontifical chair, situated very near the north-eastern angle, evidently a relique of the middle ages; it is of white marble, constructed in the purely Gothic style with regard to the form and ornaments, and sculptured in arabesque low bass-relief over a great portion of its surface. Close to the chair are to be observed a pair of spirally fluted columns of white marble, similar to those that support the arches, though of larger dimensions; the helices are plain and wrought in mosaic alternately. Next, the left shoulder to the wall as before, and turning the angle, there is to be observed a slab of porphyry, which the sacristan assures the visitors, in a manner that would seem to imply that the fact is beyond doubt, is the identical table on which the lots were drawn by the soldiers for the garment of our Saviour. Close, and flanking the slab of porphyry, there are a pair of small white marble columns, which, according to the account of the sacristan, belonged to the Temple of Jerusalem: the capitals are irregular, and the shafts wrought continuously in low bass-relief, representing fruit and vine-leaves, though the sculpture, evidently well executed, is nearly obliterated. A few paces beyond there is another pair of white marble columns, said by the sacristan to have belonged to the palace of Pontius Pilate at Jerusalem; the capitals are of an irregular description, formed of knobs wrought with vine-leaves in low bass-relief; and the shafts are octagonal. A little farther on, on the same southern side, there is to be seen an ancient altar erected against the wall in the ordinary manner, and surmounted by a canopy of Hymettian marble, supported on four small spirally fluted columns of pavonazzetto; the altar-picture is an ancient looking fresco painting of the Holy Virgin. Relating to this altar, according

to the account of the same respectable sacristan, a miracle was performed by one of the early Popes by which an obstinate heretic was converted to the Roman Catholic faith on perceiving the holy wafer, propelled by supernatural agency, perforate the stone table and leave its visible impression below on the pedestal. A circular hole accordingly, said to be the identical hole made on the occasion in question, the size of a crown piece, and passing clean through the stone table three or four inches thick, is exposed without any reserve, save the protection of a small iron grating, to the inspection of the public; and below upon the pedestal, no less visible and unquestionable than the hole, is a corresponding circular indenture, representing the impression of the wafer. After turning round the angle, there is to be observed upon the western side of the arcade another object, calculated to interest, in a no less degree than the preceding, those persons inclined to pay attention to the marvellous traditions of the Roman Catholic church, which traditions, inasmuch as the stories are repeated every day to the public, are consequently so far corroborated by the sanction of the higher authorities. The object in question is a large square slab of granite, supported at its four angles by four small columns of Hymettian marble in such a manner that every person passing along the arcade necessarily walks under it; and the sacristan positively affirms that the height above the pavement, that is to say, six feet as near as may be, is not only the height of our Saviour, but it is a height he says, which, be it more or less, no other living man was ever found to correspond with precisely!

BAPTISTERY OF CONSTANTINE, OR CHURCH OF S. GIOVANNI IN FONTE.

The Baptistery of Constantine, situated on the western side of the Piazza di S. Giovanni Laterano, is supposed to have been originally built by Constantine for the celebration of his own baptism at the hands of Pope Silvester, which intention at all events, although the fact may be denied and confuted by various authorities, the imperial magnificence of the design appears in a great measure to corroborate. Notwithstanding, however, the importance that one might imagine would con-

sequently attach to the building among the ecclesiastical writers, the chronicles are unaccountably scanty for several centuries, barely sufficient to confirm the fact of its existence in the fifth century, and again, under the same form it bears at present, in the ninth century; at which latter period it had already been despoiled of a considerable portion of its ornaments, and was much dilapidated. Subsequently, among various restorations by different Popes, the operations particularly recorded were effected by Gregory XIII. about the year 1580, and about the year 1640 by Urban VIII., who put the building in the condition it appears in at present.

As regards the exterior, which is of brick and octagonal, the appearance of the frontage towards the piazza, covered for the most part with a yellow wash, is little calculated to engage the attention, and is in fact so deformed by various irregular appendages, that it very little resembles a church at all, and the form, whether circular or octagonal, is not easily distinguishable. The ordinary modern entrance is upon the frontage in question, but this is not the original entrance, which latter, on the contrary, is on the opposite side of the periphery facing towards a private enclosure which connects the building with the basilica, where the accumulation of soil that has taken place in the course of centuries, tending at all events to corroborate the antiquity of the structure, is now indicated by a flight of twelve steps to the ancient level. Upon this original entrance may be observed, built up in the masonry of mediæval restorations, several reliques of the ancient façade, whether portico or otherwise, which are indicative of a very magnificent style of decoration. Of these objects the principal are a pair of Roman Ionic porphyry columns that flank the portal, supposed to have belonged to the palace of Plautius Lateranus, and to be the largest porphyry columns in Rome. Embedded as they are in the wall, the circumference is not to be ascertained, though an idea of the calibre may be formed by the breadth of the plinth, which is 3 feet 11 inches. The plinth, as well as the torus of the shaft, and also a clumsy sort of knobbed band 2 feet in breadth, and sculptured in bass-relief, by which the torus is surmounted, are all of white marble; moreover a small portion of the entablature, of which the mouldings appear to be of a remarkably chaste and simple

pattern, still remains in like manner embedded in the wall upon the capitals. Embedded also in the wall, on the left-hand or northern side of the porphyry columns, is an ancient fluted pilaster of pavonazzetto, and other fragments, that appear to have been thus inserted in the masonry rather for the purpose of preserving the objects than for the sake of the material.

The entrance from the enclosure opposite the Piazza, whither there is a communication straight through the building, is in the first place by descending the twelve steps above referred to, and passing through the portal flanked by the porphyry columns into a vestibule of modern construction. This vestibule, which is an intermediate chamber leading to the octagonal building, is oblong in area, and being transverse in the line of direction, appears so far to correspond with the ground plan of a portico, which, as it were, similarly placed to the portico of the Pantheon, may have previously occupied the spot. The ceiling is flat, and divided in panels painted in chiaro oscuro in imitation of coffers; and at each extremity or short side of the oblong there is a chapel or altar, each protected by a low balustrade of marble surmounted by iron rails. The altar at the right-hand extremity is contained within an absis, of which the semidome is lined with mosaic of an unusual description, representing an arabesque pattern of sprigs in green and gold, and flowers in yellow upon a ground of dark blue; the lower concave is sheathed with verde antico, giallo antico, and other sorts of fine marble. The pediment, of the broken form, is of giallo di Sienna marble with frieze of verde antico, and surmounted by a numerous group of marble figures of angels, the lower member being extended in such a manner as to form a complete entablature dividing the semidome of the absis from the lower concave; it is supported by composite pilasters of giallo di Sienna, with capitals of white marble. The altar at the left-hand extremity is contained within an absis of which the semidome is divided by perpendicular ribs, with small coffers white and gold in the intervals. The pediment, of which the construction is similar to the other, is of Hymettian marble, supported by pilasters of the same material, and in addition a pair of columns of Porta Santa: the altar picture is enclosed in a fixture frame of giallo antico. In addition to the above-

mentioned altars, there are also to be observed in this vestibule three large monuments, relative to two of which I have preserved no memoranda, and the third is principally remarkable on account of its unfinished state and the style, which appears to identify it with the chisel of Bernini. It consists of a medallion white marble portrait in bass-relief, supported by an angel and an infant, of which former figure the attitude is remarkably spirited and the countenance engaging, but the drapery is arranged in stiff wooden-like folds, after the manner of Bernini: the surface of the whole, however, has been left rough, without the least degree of polish.

Between the vestibule and the baptistery there are to be observed two martyrs' weights, which, in commemoration of some unknown defender of the Christian faith, whose sufferings are perhaps otherwise unrecorded, are engrafted on the wall on both sides opposite each other.

The area of the baptistery of Constantine is octagonal, and the ceiling, in consequence of various restorations, of irregular construction, consists in the first place of a central portion in the form of an octagonal canopy or dome surmounting a corresponding enclosure on the pavement that contains the baptismal font. The canopy is supported by a double range of columns, one above another, of which the lower range, eight in number, and planted at the angles of the octagon, are of porphyry, 6 feet 8 inches in circumference, and the breadth of the plinth 3 feet 3 inches: the capitals are two Corinthian, two Composite, and four Roman Ionic. The columns rest on a low continuous base of white marble, on which in several places along the octagonal periphery appears engrafted the bee of the Barberini arms in giallo antico. The entablature above the porphyry columns, with the exception of the frieze composed of gilded flowers on a blue ground, is gilded entirely, including a number of the Barberini bees among the mutules of the cornice. The upper range of smaller columns, eight also in number, and Corinthian exclusively, are of white marble; and in the intercolumniations there are eight pictures by Andrea Sacchi, each relating to the history of S. John the Baptist; above the pictures, in lunettes formed by the octagonal concave of the dome upon the upper entablature, are eight windows. The central portion of the ceiling being constructed as above

stated, the remainder, slanting with a gentle declination towards the periphery of the chamber, is lined with coffers, of which some are of the ordinary construction and gilded, and others contain wooden, coloured figures executed in bass-relief. The pavement, exclusive of the central enclosure that contains the baptismal font, is composed of inlaid marble interspersed here and there with an emblazonment of the Papal arms wrought in mosaic. Immediately within the porphyry columns above referred to is an excavation, circular in area, sheathed with marble at the bottom and at the sides, sunk to the depth of three steps below the pavement, and surrounded by a massive octagonal balustrade of Hymettian marble four or five feet high, elevated by a single step. Below in the middle of the area is placed the celebrated bathing basin of green basalt in which it is supposed Constantine was baptized by Pope Silvester, a receptacle farther celebrated by an act of desecration inflicted upon it by the Tribune Rienzi, who bathed in it on the night of the 1st of August, 1347, previous to summoning to his presence the Pope and the electors of Germany. Its destiny in modern times is to be appropriated once every year, on the Saturday before Easter, to the public baptism of all those Jews and Turks, though the number generally is but few, who, having been converted by the priests to the Roman Catholic faith in the interim, are conducted thither to abjure their heresy under the *prestige* of a pompous and imposing ceremonial in the presence of the assembled multitude. The form of the font in question is oblong, rounded at the extremities, and the sides slanting, so that the periphery at the top is larger than at the bottom: it is ornamented with a pair of rings in bass-relief for handles, and covered by a gorgeous modern lid of gilded bronze.

The side walls, with the exception of the space occupied by five portals, are sheathed over the lower portion with pavonazzetto, and above covered with fresco paintings attributed to the artists Giacinto Gemignani, Camassei, Carlo Maratta, and Carlo Mannoni. Of the five portals, one communicates with the vestibule whence we entered; the other, opposite, with the Piazzi di S. Giovanni; the third and fourth opposite to each other, at right angles with the two former, with a chapel

respectively; and the fifth situated close on the right hand of the first on entering from the vestibule, with another chapel.

The chapel last-mentioned is a small oblong chamber, very nearly square, the ceiling flat and lined with coffers of painted wood. On the side opposite the entrance is an altar dedicated to S. Venanzio; it is elevated three steps above the pavement, and contained within an absis lined with ancient mosaic, and protected by a massive balustrade of bigio, with cornice of Carrara. The pediment is supported by four columns of bigio, with torus and plinth Hymettian, and base of Africano, of which latter the colours are of a considerably lighter shade than ordinary. Upon the wall flanking the altar are two fine monuments, the one similar to the other, each surmounted by a curved pediment of Hymettian or Carrara marble, resting on a pair of columns of Porto Venere, and sustaining at the extremities a pair of marble statues of infant angels very highly polished; below is the marble statue of a bishop kneeling on a cushion in front of a pulpit, the figure exquisitely sculptured in alto-relievo, especially the hands and the flowing folds of the drapery. The side walls of the chapel are plain and whitewashed, with the exception of a picture on each side, one representing the baptism of our Saviour, and the other the apotheosis of S. Venanzio.

The next chapel on the right-hand side, at right angles to the entrance, is dedicated to S. John the Evangelist; the entrance is by a portal flanked by a pair of small porphyry columns, and protected by an iron railing, within which are a pair of massive doors of bronze discovered in the Baths of Caracalla. The chapel comprises in the first place a small vestibule, and beyond the vestibule a chamber of corresponding dimensions. The vestibule is oblong in area, lying, with respect to the long sides, in a transverse direction; the vaulted ceiling is divided in panels ornamented with fresco paintings, and the walls are sheathed over the entire surface with fine marble. The inner chamber, divided from the vestibule by an open arched portal, is square in area, the ceiling vaulted, groined, and the surface covered with mosaic: of four lunettes, formed by the vaulting upon the cornice, two contain windows. The pediment of the altar, which is opposite the entrance, is of

Hymettian marble, supported on a pair of Roman Ionic columns of white oriental alabaster, with capitals, torus, and plinth, all gilded. Above the altar, instead of an altar picture, placed within a niche in the wall, is a fine statue in dark-coloured bronze by Della Porta of S. John the Evangelist. The figure is represented in a seated attitude, with an eagle at its feet, and writing; the countenance as if under the influence of Divine inspiration, expressive of a degree of fixed attention totally abstracted from outward objects.

The chapel opposite the preceding, on the left-hand side of the periphery, is dedicated to S. John the Baptist; the entrance is by a portal protected by iron rails and flanked by a pair of porphyry columns. This chapel consists of a single small oval chamber, of which the ceiling, in the form of an oval dome, is ornamented with gilded sprigs of flowers on a ground of white stucco. The pediment of the altar, which is opposite the entrance, is of giallo antico, and supported by a pair of spirally fluted Roman Ionic columns, whose capitals, torus, and plinth are gilded, but the shafts are of serpentine, the only similar instance to be met with in Rome. Above the altar, placed in a niche, instead of an altar picture, is a statue in copper-coloured bronze of S. John the Baptist, represented in an upright attitude, clad in the skins of wild beasts, and sustaining in his arms a cross. The altar and columns rest on a double pedestal or base, of which the lower portion is bianco e nero marble, and the upper Africano, of which latter the colours are very nearly of a shade as light as fior di Persico.

S.S. QUATRO CORONATI.

Proceeding by the Via di S. Giovanni, which leads straight to the eastern flank of the Colosseum, there is, within a very short distance from the entrance, a bifurcation, whence another street lying nearly parallel to the other on the western side leads to the centre of the same building. The church of S.S. Quatro Coronati is situated on a spot elevated above the latter street, a few paces removed from the western side, and about mid-distance. Of the church in question, which apparently is of considerable antiquity, I find no other account than a casual reference in Nibby's *Itinerary*, that states it to

have been rebuilt by Pope Paschal II., that is to say in the year 1100 or thereabouts. The approach is by an arched portal through a quadrangular enclosure, that has the appearance of an atrium, such as the early Christian churches, those of the fourth and fifth centuries, were commonly provided with. Of this atrium the right-hand side is bounded by a portico, such as in former times surrounded all the four sides, but serves in the present instance as the entrance to a convent of nuns annexed to the building.

Previous to entering the church it is worth while to pass through the portico in question to the vestibule of the convent, an apartment which is at all times open to the public, for the purpose of seeing some curious fresco paintings on the walls, supposed to have been executed in the fifth century. The paintings are indicative of the early forms and ceremonies of the church; and in one especially, the baptism of a neophyte by a bishop is represented, the latter clad in the episcopal robes with a mitre on his head, and the former kneeling naked in the baptismal font, the water as high as his shoulders.

The church of S.S. Quatro Coronati is constructed in the form of a triple nave divided by ancient granite columns, of which the capitals are of various sorts, and the torus and plinth white marble. The ceiling of the middle nave is flat and coffered in panels of unpainted wood: the pavement is composed of opus Alexandrinum. Above the columns the surface of the wall is whitewashed in as ordinary a manner as the most retired village church in England. At the upper part are a range of apertures protected by gratings communicating with a passage or corridor outside belonging to the annexed convent, which corridor extends apparently round three sides of the building; and at the lower part, situated immediately above the side naves, and supported on both sides by similar granite columns, though of smaller calibre, is an arcade or gallery, such as, characteristic of the early Christian churches, was formerly appropriated to the female part of the congregation.

The ceilings of the side naves are vaulted and groined. The right-hand side nave contains one, and the left-hand side nave two lateral chapels. The chapel in the right-hand side nave is of a very ordinary description, and with the exception

of the altar picture is void of decoration. There is, however, engrafted on the wall a little beyond it, a fine monument executed in alto-relievo; it consists of a sarcophagus of Africano, flanked by a pair of lions rampant, of white marble. Underneath the sarcophagus is the inscription on a tablet of black marble, and above it, within a circular niche, is a bust of white marble.

In the left-hand nave the FIRST LATERAL CHAPEL, similar to the chapel in the other nave, is of the plainest description. In the SECOND LATERAL CHAPEL, the pediment of the altar rests on a pair of columns of Porta Santa.

The transept is divided from the middle nave by a broad arch of considerable depth, insomuch that the piers it springs from each contain an altar. The altars are of a plain description, similar to one another, and without any other ornament than the altar picture, though the surface of the piers, exclusive of the space occupied by the altars, is painted in fresco. The ceiling and pavement are similar to the ceiling and pavement of the middle nave. There is no altar at either extremity, but opposite the termination of each side nave there are two entrances, which, as in the instance before described in S. John Lateran, belong reciprocally to a circular passage or corridor which passes completely round the tribune; with this exception, however, that the corridor instead of lying on a plane surface is subterraneous, and there is a descent on either side by a flight of fourteen steps to the lower level. Descending by one flight of steps into the corridor, passing completely round and ascending by the other, as the vaulted ceiling is plain and whitewashed, and the walls are bare, there is nothing to be seen in the interior but two chapels or crypts, situated in such a manner underneath the choir and tribune that, through an iron-grated aperture in the wall upon the apex of the curve, both are seen together. The first on the side next the grating is a small square chamber that contains a plain altar; and immediately above the altar is another grated aperture, through which the second chamber that lies beyond may be seen at the same time, as before stated. In the latter chamber may be observed three if not four plain sarcophagi of travertino, which, whether or not containing the remains of

the anonymous titular saints of the church, the "*S.S. Quatro Coronati*," I am unable to say.

The choir or tribune is elevated two steps above the level of the transept, and protected by a balustrade of Carrara marble. It consists of an absis of extraordinary breadth, which, instead of corresponding as usual to the breadth of the middle nave, includes the whole transverse length of the transept, which, in the present instance, coincides precisely with the breadth of the three naves. The semidome is covered continuously, and the lower concave in separate panels, with fresco painting, attributed to Giovanni da Giovanni; and below in the centre is an ancient pontifical chair, formed, not as usual of white marble, but of different sorts of coloured marble.

The high altar is isolated, and situated at the entrance of the tribune in such a position that, with a canopy suspended above it from the soffit of the arch, the sarcophagi above referred to in the crypt are directly underneath it; the altar-table is in the rear, so that the priest while celebrating the mass looks towards the nave.

CHAPTER XII.

THE ESQUILINE.

I COMMENCE the present chapter at a point where two buildings, the Lateran Palace and the Scala Santa—although the north-east angle of the first is distant only a few paces from the south-west angle of the other, and both bear a mutual relation as regards their history, and consequently ought to have been described consecutively—were necessarily separated, owing to the arrangement of my topographical divisions, whereby the boundary line that divides the Cœlian from the Esquiline passes between them. Previous to the conflagration of 1308, that destroyed the Basilica and the Lateran Palace, the ground-plan of the whole extended over the site of the Scala Santa, on which particular spot was situated a venerated ancient chamber, called the "*Triclinium Leonianum*," and also a chapel annexed and belonging to the chamber. The chamber in question was built by Leo III., and accordingly received the above-mentioned title; and it was especially constructed for the reception not only of the Roman Senate at their convocations, but of imperial visitors on solemn occasions, such as at that period Leo had the more reason to anticipate, having in S. Peter's, on Christmas Day, in the year 800, placed the imperial crown on the head of Charlemagne. The area, it is said, was oblong, and in the middle was a fountain that discharged its streams into a basin of porphyry; at one extremity was a magnificent absis, ornamented with mosaic, and on each side were five other absides of smaller dimensions, and it was surrounded on three of the sides by couches, after the manner of the ancients. When the Basilica and Lateran Palace were rebuilt by the architect Domenico Fontana, under the auspices of Sixtus V., as related in the last chapter, the new palace was constructed on a less extensive scale than previously, leaving at the same time detached the Triclinium Leonianum, which, with the chapel adjoining, had been preserved for the

most part from the conflagration. The restoration, however, of the chapel especially was permanently effected by Sixtus V., who having at the same time caused the celebrated flight of steps called the *Scala Santa*, said to have belonged to the palace of Pontius Pilate, at Jerusalem, to be transported thither, erected the steps within the new building in such a manner as to serve as the approach to the chapel; so that both might be protected together under the same roof. This building, accordingly, taking its title from the holy flight of steps contained within it, is called the "*Scala Santa.*"

The entrance, facing a little to the northward of west, is by five open round-topped arches through a portico, elevated by three steps above the ground level; and all the apertures, though each is protected by an iron railing that may be opened and shut at pleasure, are at all times during the day accessible to the public. Above the arches the elevation consists of a plain attic, and upon the entablature is an inscription, of which it may be observed that, notwithstanding it is generally affirmed by the Roman Catholic Church that the holy steps were really brought from Jerusalem, as above stated, and consequently no sacred relique in Rome whatever is held in higher veneration at the present day—many persons even believing that their surface was actually pressed by the feet of our Saviour—the fact is not in the least corroborated by the epigraph in question, nor does it bear the slightest reference to the history of the relique, or the place whence it came. The following in fact, and nothing more, are the precise brief terms of the epigraph: "Sixtus V. fecit, Sanctiorique loco Scalam Sanctam posuit." The portico, in its interior, is spacious, broad in proportion to its length, and extremely lofty; the ceiling is vaulted, and entirely covered with fresco painting, representing partly figures and partly arabesque designs, divided in panels or compartments. The pavement is of narrow brick, placed *en chevron*, or zigzag. The pilasters that support the cornice are painted in chiaro oscuro, in imitation of fluting. Upon the side, opposite the entrance, there are five open round-topped arches corresponding with the other five that communicate with the exterior, and within the former are five staircases, of which the central one is the celebrated Scala Santa, to which the two pair of flanking staircases are subsidiary in

such a manner that all five emerge in a corridor on the upper story, and the pilgrims and pious Catholics who ascend the Scala Santa on their knees, descend in the usual manner by either one of the others they think proper. The latter, moreover, are ascended and descended by Protestants and all ranks of heretics without restriction. At the foot of the Scala Santa, which is retired a few paces within the arch, there is a small vestibule, of which the ceiling, vaulted and groined in a single bay, is painted, as are also the side walls, which are in other words the sides of the entrance arch, in fresco. The pavement, which is elevated by two steps above the level of the portico, is of Hymettian marble, and upon the upper of the two steps is engrafted a circular tablet of serpentine, such as it was the custom to have in the early Christian churches, called the "*Rota*," and was intended to show the neophyte where he should make his prostration. There is also engrafted in the middle of the area a similar circular tablet of porphyry.

The steps of the Scala Santa are twenty-eight in number, and formed of Hymettian marble, though each step, in consequence of the continual traffic to which they are subjected, is covered with a loose casing of walnut wood in such a manner that only a portion of the surface, visible through a narrow loophole made on purpose, that extends in a transverse direction nearly from one extremity of the board to the other, is exposed to the eyes of the public. The ascent, being considered by the Roman Catholic Church a wholesome act of penance, must be performed on the knees exclusively, and on those conditions it is permitted freely to members of their own faith of all manner of ranks to perform the ceremony whenever they think proper. Protestants too are admitted within the portico as well as to the flanking staircases and the corridor above, in accordance with the liberal indulgence invariably extended to strangers in Rome by the ecclesiastical authorities, so that they have an opportunity of observing the spectacle under every possible advantage, either from above or from below. It is certainly the most extraordinary scene that human eyes can witness, to see such an unlimited mixture of all ranks, from princes and nobles, including all manner of persons of the middle classes, down to the common beggar, in number amounting on some particular saint's days, All Souls for example, to not less than

forty or fifty, all clambering on their knees at once up the steps, after a fashion that reminds one of the print in the *Pilgrim's Progress* representing the ascent of Christian up the hill Difficulty; and being of various sizes, ages, habits, and temperament, compelled to exhibit a corresponding diversity of movement in the performance of an act that requires much strength and activity, and is after all not a little ungraceful. Some people are even driven to the most violent contortions of limb and feature before they are able to make progress at all, and in the effort jostle one another violently; while the countenances of some others, aged, infirm, or invalided,—poor people who perhaps have travelled wearily many miles to the spot merely to make a last effort of devotion at the close of their lives, and rest panting for several seconds on one step, a period which is passed in earnest prayer invariably, before their returning strength enables them to attempt a second,—are expressive of acute pain and misery. A trifling aid, however, is afforded to the blind, the halt, and the weary, those exclusively, on the extreme right or left, by a low solid marble balustrade whereon to lean their elbows; but even this assistance, slight as it is, is merely transitory, for the balustrade after the first eight steps terminates altogether.

There are certainly numerous individual objects among the group calculated to dispose the mind to serious reflection, but a sense of the ludicrous predominates involuntarily on observing such a promiscuous assemblage of human beings, whom one might imagine no earthly chance or possibility could collect together, mount the steps, struggling as it were with one another, each of the better class having previously bestowed in charity a piece of copper money in the portico, where a mendicant friar takes his post continually, and rattles the baiocchi deposited in his tin alms box without a moment's relaxation. Among all the persons and personages that resort hither on common occasions, it is by no means an extraordinary occurrence to see a young nobleman or gentleman fashionably dressed leave his horse in charge of the groom outside, and entering the portico with golden knobbed riding-whip in hand, and eye-glass on his eye, kneel down in conformity with *etiquette* and kiss the first rota, pass the vestibule on his knees, kiss the second rota in the

middle, and perform the ascent of the twenty-eight steps as rapidly as an ungainly person would do on his feet. Then being arrived on the summit, he kisses a cross of brass engrafted for the purpose on the uppermost step, rises nimbly on his feet, trips featly down one of the flanking staircases, and, remounting his horse as if nothing at all were the matter, canters away without having expended more than five minutes from first to last in the operation.

Again, there may be seen perhaps a Roman lady of rank and her two daughters descend from their carriage, cross the portico, daintily lift up their silk dresses in front in such a manner that as they scuffle on their knees across the vestibule, making the same prostrations and kissing both rotas in the manner before referred to, the petticoat of snowy dimity comes in contact with the pavement; all which part of the ceremony is performed with tolerable facility, though all three persons are destined to meet with difficulties in the ascent unencountered by their lithe predecessor. For deeply impressed with a sense of the religious pilgrimage they are undertaking, and at the same time earnestly desirous to keep as close as possible together, they are liable to numerous disasters in the performance of the unusual exercise; and unable to regulate their strength as need be, sometimes in consequence of an over effort, and sometimes owing to the effort being made in a wrong direction, come into violent contact and nearly overset one another; to say nothing of the overreaches caused not unfrequently by persons on the step above stopping suddenly and unexpectedly, whether for the purpose of uttering a prayer or resting from sheer fatigue.

There are at all events to be seen continually among the pious multitude groups of peasants, men, women, and children, from the Campagna, who, with an air of self-satisfaction approaching to hilarity, perform their kneeling pilgrimage from the bottom to the top with little bodily effort. Some not unfrequently enter into competition with one another, and strain every nerve and muscle to outdo their neighbours, even to the extent of making a race of it, while their countenances, such is their buoyant state of animal spirits, can with difficulty preserve a serious expression. Everybody, however, among the motley throng appears exclusively occupied with

themselves or with their party, without the slightest show of deference on the part of the poor towards the rich, or of presumption on the part of the rich towards the poor; while the effect produced on the senses of a spectator by the scene altogether, by the strange and incongruous movements, the bobbing of heads, the floundering of elbows and shoulders, and the wreathings of the body, can only be compared to a spectacle that occasionally presents itself to the sight on a summer's evening, when from a spot out of doors observing the dancers in a crowded assembly, the movements of the people, before the sound of the music is perceptible, have a strange, unaccountable appearance. The sight, too, is accompanied by a sound no less remarkable, for as every step is covered by a loose board of walnut-wood, as before stated, which becoming warped lies uneven on the surface, the continual clattering of the wood against the marble, and the thumping of the people's knees against the boards in all directions, create a continuous noise and rattling that resembles the galloping of horses at Astley's over a wooden bridge or platform.

The corridor at the top of the Scala Santa is well lighted by a series of small domes in the vaulted ceiling, surmounted by lantern cupolas; the walls are remarkably plain, though there is to be observed upon the wall immediately opposite the steps a gilded iron grating, through which is to be seen the chapel before referred to, annexed to the Triclinium Leonianum. The grating is protected by wooden shutters, which are folded back during the day, and upon the surface so exposed to view is painted on each a picture of our Saviour in duplicate. Underneath is a marble bench for people to kneel upon while they look through the grating, and above the grating is the following inscription: "Vulneratus est propter iniquitates nostras; attritus est propter scelera nostra." As admittance can only be obtained under very extraordinary circumstances, people must content themselves with seeing so much of it as they are enabled to see through the grating; and a tolerable view nevertheless is to be had of the interior. It appears to be a small square chamber, of which the ceiling is vaulted and painted in fresco, and the pavement composed for the most part of circular

tablets of porphyry, and the remainder opus Alexandrinum. The cornice is supported by four Roman Ionic gilded columns planted at the angles, and on the side opposite the spectator is an altar contained within a round-topped arch supported by a pair of columns of white alabaster with gilded capitals. The arch is excavated in the rear of a recess occupying nearly the entire breadth of the chapel, and extending in height within a few feet of the cornice: it is surmounted by an entablature supported by a pair of Corinthian columns of porphyry with gilded capitals, and upon the frieze of the entablature is the following inscription: "*Non est in toto sanctior orbe locus.*" Underneath the altar is preserved, it is said, a large chest of cedar or cypress wood, on which is the following epigraph, inscribed by Leo III., "*Sancta Sanctorum,*" with reference to three smaller chests which it contains, the latter filled with reliques of extraordinary value. Upon the walls on each side of the chapel, as regards the upper portion, is a row of small pointed arches supported on twisted columns of white marble, whose helices are wrought in mosaic. The tympana of some of these arches contain gilded gratings wrought in trefoil, that protect repositories of reliques; and the tympana of the remainder are lined with mosaic. As regards the lower portion, the entire surface, whenever I happened to be there, was covered with crimson damask; upon the pavement below, however, there is to be observed on each side a low marble bench, which, whether or not bearing reference to the benches or couches of the Triclinium, I am unable to state.

At the southern extremity of the corridor there is a portal communicating with another chapel, where, according to general custom, those persons who have performed the ascent of the Scala Santa, after crossing the corridor, still kneeling, and remaining some minutes on their knees upon the marble bench above mentioned, looking through the grating, complete the religious observance. The chapel in question, which is of spacious dimensions, is oblong in area; the ceiling is vaulted, and painted in fresco like the ceiling of the portico, and the pavement is composed of square pieces of blue and of white marble. The side walls are roughly coloured, in imitation of granite and of different sorts of marble; and upon

the northern side, upon the wall that divides the chapel from the chapel of Leo III. above described, there is an altar contained within an arched recess, and protected by a massive balustrade of Carrara marble, with balusters of pavonazzetto surmounted by an iron railing. The soffit of the enclosing arch is whitewashed and the sides painted continuously in fresco, though the colours have suffered very considerably from the effect of damp. The altar is faced with inlaid marble, and in the centre is a cross of gilded bronze, and in the middle of the cross is an emerald, which from its size is probably artificial. Close to the altar, and within the arched recess, is an iron door, secured by massive iron bolts, which is opened on great occasions exclusively, and forms the only entrance to Leo III.'s chapel.

There yet remains to be described the western absis, or its counterpart, of the Triclinium Leonianum, which is to be seen exposed in the open air, on the southern flank of the building, where the original was left standing after the operations of Sixtus V., in consequence probably of his intention to dispose of it after some other plan that eventually was never completed. There, however, it remained, lined with its ancient mosaics, which were subsequently repaired by Cardinal Francis Barberini; but in consequence of an unfortunate experiment attempted about the year 1738 by Clement XII. to remove the mosaics, together with the wall in which they were embedded, to the oratory of S. Lawrence, of which, though said to be close adjoining, I am not able to indicate the position, the ancient work of art, owing to the structure giving way under the operation, was entirely destroyed. In consequence of this accident, Benedict XIV., the immediate successor of Clement XII., determining to preserve a memorial of the relique, caused another absis, a *fac-simile* of the ancient one, to be erected in the same position, and lined with mosaic, an exact copy of the original, according to pictures still preserved in the Vatican, and other necessary documents.

The absis in question, exposed like the chamber of a dwelling-house destroyed by conflagration, is situated upon the south-eastern angle of the building in such a manner, that its frontage lies flush with the southern flank. It is of the ordinary form,

composed of brick, of spacious dimensions, elevated by a flight of seventeen steps above the ground level, and surmounted by a pediment supported by two pairs of pilasters of travertino placed in a row, and the space between each pair of pilasters is lined with mosaic. The semidome is lined with mosaic, and the subjects, whether those represented on the semidome or on the lateral spaces, are, first, our Saviour presenting the standard or labarum to Constantine; second, S. Peter presenting the keys to Constantine; and third, Charlemagne and Leo III. both kneeling at the feet of S. Peter, who is presenting to the first a standard, and to the other a sacerdotal stole. The figure of S. Peter is remarkable on account of the form of the aureole or glory surrounding the head, which aureole is not round, but square, and consequently indicative of the eighth and ninth centuries, such as a similar aureole which was referred to in the church of S. Maria in Domenica, described in the last chapter. The lower concave is entirely occupied by three inscriptions, written from top to bottom, side by side, of the two outermost of which I do not know the purport, but the middle one relates to the operations of Benedict XIV. above referred to, and is as follows :—"Benedictus XIV. P. M. antiquissimum ex vermiculo opere monimentum in occidentali apside Lateranensis Cœnaculi a Leone III. sacro cogendo senatui, aliisque solemnibus peragendis extructi, quod ad templi aream laxandam Clemens XII. integrum loco moveri, et ad proximum S. Laurenti oratorium collocari jusserat, vel artificum imperitiâ, vel rei difficultate diffractum et penitus disjectum. Ne illustre adeo Pontificiæ Majestatis auctoritatisque argumentum literariæ reipublicæ damno interiret, ad fidem exempli ipsius Clementis providentia, stantibus adhuc parietinis accuratè coloribus expressi, et simillimæ in Vaticano codice veteris picturæ, novâ apside a fundamentis excitatâ, eruditorum virorum votis occurrens, urbi æternæ restituit, anno CIↃIↃCCXLIII. Pont. sui III."

THE BATHS OF TITUS are situated but a short distance from the Scala Santa. To go thither it is necessary to proceed by the Via di S. Giovanni as far as the Colosseum, whence another street, the Via Labieana, diverges from the former at a small angle on the eastern side leading to the Porta Maggiore; and in the latter street, on the eastern side, within a few paces

of the entrance, may be observed a wooden portal, surmounted by a placard as follows :—" Ingresso alle Terme di Tito." On the spot in question, the extreme verge of the Esquiline, the ground rises towards the Esquiline with a sudden acclivity, whither, previous to the construction of the Baths of Titus, the Golden House of Nero extended from the Palatine over a considerable portion of the site of the Colosseum and the flat ground intervening between that building and the Roman Forum. Titus accordingly, availing himself of the portion of Nero's palace situated immediately under the brow of the hill, made it the substructure of his baths, filling up with earth, as is supposed, some of the chambers that were unfinished, and building the new structure above, where the ground, at the height of not more than twenty or thirty feet, assumes a level surface. Of the buildings, however, constructed during these operations, with the exception of some detached objects which will be referred to separately, whether destroyed in common with other magnificent monuments of ancient Rome during the incursions of the barbarians or otherwise, very little indeed remains; so that the ruins in question, though generally distinguished by the title of the Baths of Titus, are in reality the ruins of the Golden House of Nero. There are at all events no accounts whatever to be referred to, further than that the spot was occupied as a fortress by the family of the Conti during the civil wars, until the period of the revival of the arts, when the Neronian chambers being explored by Leo X., they were found to comprise the most perfect specimen existing of the interior of a Roman palace in the days of the Empire, and those beautiful frescos were discovered from which Raphael borrowed his designs for the Loggie in the Vatican. The chambers, subsequent to the reign of Leo X., owing to a cause that has never been clearly accounted for, were again filled up with earth and rubbish, and remained buried as before more than 250 years, until in the course of another excavation, undertaken by Mirri under the auspices of Pius VI. in the year 1776, the frescos above referred to were brought a second time to light, from which circumstance an imputation was cast upon Raphael to the effect that he caused the chambers to be blocked up on purpose, in order to monopolise to himself the credit of originality with regard to the frescos in the Loggie,

though it hardly seems possible that Raphael would have attempted to conceal a discovery which, being so important an event in the history of art, must have been generally known to the artists of the period; at all events very few persons nowadays adhere to the conclusion. There were also discovered in the Neronian chambers in the time of Leo X. the statue of the Meleager and the beautiful fresco of the Nozze Aldobrandini, both now in the Vatican; also a marble statuette of Pluto, now in the Capitoline Museum, in the chamber of the Sarcophagus. The celebrated group of the Laocoon is stated by some authorities to have been found in the Neronian chambers, though the fact of its having been dug up between the Sette Sale and S. Maria Maggiore, in the vineyard of Felice de Fredis, is established by the epitaph which was referred to in the description of the church of Aracœli in the eighth chapter. The excavation effected by Mirri was after all carried only to a limited extent; nor was it until the years 1812 and 1813 that, in consequence of excavations considerably more extensive than had been undertaken previously, the chambers were exposed to the view of the public, as at present. Without adverting further to the original plan of the Baths of Titus, it may be observed of the area that, on the authority of a diagram existing among the fragments of the Pianta Capitolina, and of various plans and drawings subsequently made by eminent architects, of which those contained in the work of De Romanis, entitled *Camere Esquiline*, are particularly celebrated, it is supposed to have comprised two quadrangular enclosures, one within the other, similar to the Baths of Caracalla and Diocletian.

With regard to the present appearance of the exterior, it comprises the only portion of the building existing on the spot which was built by Titus, a circular brick structure, supposed to have been a theatre belonging to the baths, and constructed at the foot of the brow in such a manner that the rear abuts upon the acclivity, and the surface of the vineyard above is level with the summit. The frontage is upon the farther side of the small enclosure, of which, as before stated, the portal is in the Via Labieana. On the right-hand side of a person entering from the street is a shed which the custode, who is somewhat of a mechanic and artist, has converted to a workshop,

where pieces of marble discovered in the ruins are manufactured into letter weights and ornaments for the table: here also are preserved various fragments of the ancient building, such as capitals of columns, pieces of cornices, &c. The circular building, however, projecting in front of the precipice, the latter protected by a hedge, consists of several parallel walls, that, abutting on the circular periphery, form so many parallel passages, which Nibby supposes to have been outside appendages to the theatre, such as, to use his precise words, "non abbiano mai servito per alcun uso decente;" and through the central one of these passages is the entrance to the Neronian chambers. Of these chambers I am not able to give a more distinct account of the ground-plan than by stating that, after descending a few paces by an inclined plane, where on the right and left the junction of the building of Titus over that of Nero is perceptible on the face of the masonry, the way suddenly turns to the right at a right angle, and leads through a series of five or six of the ancient apartments, through open portals situated in a straight line from end to end. The chambers having been filled up with earth as before stated, and the present passage cut through the solid mass of soil by spade and shovel, the interior, even at the present day, is only partially explored, presenting to the view of the spectator, with regard to the remainder, a solid perpendicular plane surface of earth like a perpendicular section of the apartment. The walls of the portion cleared, which after all is considerable and may amount to from one-half to two-thirds altogether, are in the most beautiful state of preservation imaginable, and partly, no doubt, owing to the arid nature of the volcanic soil and genial climate, are absolutely quite fresh and new in appearance, notwithstanding having remained so many centuries in a state of sepulture. The colour of the bricks is bright red and the texture remarkably fine, comprising an admirably even surface, completed in the mass, as appears in some places where fractures have been made, evidently through violence, with rubble formed of fragments of brick and tufa mixed up with cement. The structure altogether, from its perfect soundness and the thickness of the walls, which are 3 feet 10 inches the outer ones, and the remainder 2 feet 9 inches, is as capable of forming, if it were required, the foundation of a modern edifice as it was in the

days of Titus. Here and there may be observed a portion covered with opus reticulatum. The chambers, with the exception of one towards the end, are of small dimensions, with vaulted ceilings, and square apertures are pierced through the wall close to the spring of the vaulting to serve as windows, though these, being blocked up by the deep stratum of earth that rests upon the building, are rendered useless. The larger chamber is cleared of earth entirely, and contains at the right-hand or western extremity a spacious niche, which, notwithstanding the circumstances above related, the custode invariably assures the visitors was occupied formerly by the group of the Laocoon, and a statue or group of figures of colossal dimensions, though not the group in question, most probably once stood there. The chambers which contain the fresco paintings copied by Raphael are at the end of the suite, and two in number, and the vaulted ceilings are covered by the paintings in question, executed in an arabesque pattern, comprising flowers, leaves, and delicate tendrils meandering in graceful flowing lines over the surface. The colours are in high preservation, though seen to infinite disadvantage by the inefficient aid of a small wax taper twisted round the end of a reed such as grow in the vicinity of Rome to the height of 12 or 15 feet. In the present instance, owing to the loftiness of the chambers, two are spliced together. The light at all events, owing to the bending of the reed, is almost useless, crossed and counteracted as it is by the dim rays of daylight that enter through the passage.

In addition to the suite of chambers in question, a corridor was discovered in the year 1813 lying beyond and parallel to these and to the Via Labieana. The length of the corridor appears to be the same as the suite of chambers, and the ceiling is a cylindrical vault furnished with square apertures upon the apex at intervals of 10 or 12 feet, for the purpose of admitting light, though, like those already referred to in the chambers, useless, and from the same cause. The surface is painted in fresco in the same style, and exhibited under the same disadvantages as the other paintings; through here the colours are damaged considerably, evidently from the effect of humidity which prevails in this quarter contrary to the general appearances elsewhere, though I cannot state the reason. The pave-

ment, in consequence probably of the object of the excavation having been answered by the discovery of the frescos on the ceiling, has never yet been uncovered, and 3 or 4 feet of earth, according to the account of the custode, still lie upon it, though the corridor appears to be not less than 18 feet in height notwithstanding.

There is yet another object, which is mentioned in the guide-books, of which I am not able to indicate the position—an early Christian chapel, supposed to have been built about the sixth century, and dedicated to S. Felicita, or Saint Felicitas, who, according to the account in the martyrology, was beheaded, together with her seven children, in the 167th year of the Christian era, or, as is stated by others, gored to death by a furious cow.

Such being the present condition of the principal portion of the ruins commonly distinguished as the Baths of Titus, the other detached portions, referred to in the beginning, still remain to be visited. One would be naturally desirous, after seeing the preceding, to explore the ground that lies above the subterraneous chambers already described, but the object is effectively impracticable, owing to the small size of the enclosures that crown the summit of the acclivity and the impregnable nature of the fences, insomuch that it were a hopeless effort to overcome the indolence and apathy of no less, perhaps, than five or six small land proprietors whose assistance and co-operation would be indispensable in order to examine leisurely the tract of ground in question. Neither am I aware that anything is to be seen there worth the trouble of the experiment. To proceed, however, to the detached ruins in question, of which the first, a circular building of a similar character to others belonging to the Baths of Diocletian, before referred to in the fifth chapter, is called the Hemicycle, it is necessary to return by the Via Labieana part of the way towards the Colosseum, to a point whence a narrow street or lane, bounded on each side by high walls, and called the Via di Polvereira, diverges on the right-hand side and leads in a direction nearly due north towards the church of S. Pietro in Vincoli. After proceeding a few paces by a gentle ascent, without being able to discern any objects either on the right or on the left, owing to the loftiness of the walls, there is to be

observed the gate of an enclosure on the right hand, through which a partial glimpse may be had of the vineyard within. Close to the spot, however, the road swerves to the left, and a few paces further on the right-hand side is the building from which the Via di Polvereira receives its title, a building formerly occupied by the French as a powder magazine. At present it is used as a magazine of saltpetre, and on application on the spot admittance may be had to the interior and to the enclosure beyond, where the Hemicycle is situated. On passing through the magazine, whether or not built upon an ancient substructure, as it appears to be, the way leads along a corridor, whose vaulted roof, 27 feet span or thereabouts, is composed of naked brickwork and of extraordinary flatness.

The Hemicycle, which stands close to the premises, comprising only a portion of the entire circular building perpendicularly divided, has the appearance of a spacious absis, of which the semi-dome is lined with coffers of stucco, and the lower concave is a wall of naked brickwork; its precise position, according to the ground-plan of the baths laid down in the modern maps of Rome, is upon the north-western angle of the outer enclosure.

The next detached portion of the baths to be visited, called the SETTE SALE, is situated with reference to the above-mentioned ground-plan, in the direction of a diagonal line drawn from the north-west to the south-east angle, and at a point a little way beyond. In order to proceed thither it were impossible to lay down a specific direction farther than to state that the way leads by a circuitous route, bounded by high walls, the whole distance along a thoroughfare distinguished successively by placards attached to the masonry by the titles Via di S. Pietro in Vincoli, and Via delle Sette Sale, until after having completed nearly a semi-circle from the point of starting, we arrive at the wooden portal of a vineyard on the right-hand side that contains the ruin in question. The portal is at once recognizable, as the words "Sette Sale" are inscribed above it, but the chances of obtaining admittance are somewhat precarious, inasmuch as the ruin is one not very commonly resorted to by ordinary visitors, and the labourers and people employed in the vineyard are frequently out of hearing.

The Sette Sale is supposed to have been originally a Piscina* of the Villa of Mæcenas, whose gardens covered an indefinite tract of ground in this quarter, insomuch that it is imagined by some persons that the Neronian chambers already described existed even before the time of Nero, and belonged to the Palace of Mæcenas. The Piscina, however, was no doubt converted by Titus to a reservoir, and, being supplied by the same aqueduct as the fountain called the Trofei di Mario, near S. Maria Maggiore, namely, the Aqua Julia, was rendered subsidiary to his baths.

The Sette Sale consists of *nine* ancient reservoirs, divided by parallel walls from each other, so that the title with reference to the number that appear at present is not satisfactorily accounted for, and is otherwise attributed to an ancient tract of ground in the vicinity, called the "*Septisolium.*" The nine reservoirs are of different lengths, the central one being 54 palms, or nearly 39½ feet, and the remainder diminishing on both sides gradually; but the height and breadth is equal in all, that is to say 17½ palms, or 12 feet 9 inches, and 12 palms, or 8 feet 9 inches. Each of the partition walls, which are of extraordinary solidity, contains four arched apertures extending across diagonally in such a manner as to diminish the effect of the lateral pressure of the water in its free communication from one chamber to another. These walls, as well as the pavement, are covered with the description of ancient cement called "*opus Signinum,*" so called from *Signia*, a city of Latium belonging to the Volsci, where it was perhaps first made use of. It was composed, according to Pliny, of broken vessels of terra cotta pounded and mixed up with lime,† though Vitruvius,‡ who states the precise proportions, pronounces it to be made of sand, lime, and silex. There is also to be observed adhering to the cement a portion of the calcareous residuum deposited by the water, which, in former times, was contained there. Such being the present appearance of the ruin, it is to be observed that the portion above described comprises only an upper story, and that the lower story, still remaining, as it is said, buried below the soil, remains yet to be explored.

There are also to be seen in the present vineyard, in addition to the ruin of the Sette Sale, several other nondescript

* See p. 221. † Lib. xxxv. cap. 12. ‡ Lib. viii. cap. 7.

masses of ancient brickwork, of which the principal, supposed to have belonged with the rest to the Palace of Titus, comprises a somewhat extensive pile of ruined walls, which are furnished with niches, and are otherwise indicative of an edifice of considerable importance. The group of the Laocoon, just now referred to, is supposed to have been originally contained in the Palace of Titus, and the Vigna de' Freddis, where it was found, is situated a very short distance due north of the Sette Sale.

THE BATHS OF TRAJAN, of which all existing accounts are extremely uncertain, are not to be found laid down in the modern maps of Rome, but, notwithstanding, are stated by Nibby, in his *Itinerary*, to have occupied as it were a separate establishment from the Baths of Titus, the tract of ground lying between the Sette Sale, the church of S. Martino, and the church of S. Pietro in Vincoli; or, in other words, with reference to the ground-plan of the Baths of Titus above referred to, to have abutted upon the northern side, or rather the north-eastern side, for such is its precise aspect, of the latter enclosure. It would at all events appear most probable that the Baths of Titus, which, twenty years after his death, were necessarily inherited by Trajan, and then consequently in high perfection, were extended in that direction, inasmuch as there is a crypt underneath the church of S. Martino, generally supposed to have belonged to the Baths of Trajan, which will be described in the second section of this chapter, though with that exception there are no other recognizable remains whatever to be found existing. The bearing of the church of S. Martino, with reference to the Sette Sale, is a little to the westward of north, and the distance about a furlong.

The southern gable of the church of S. Martino faces upon a street called the Via di S. Pietro in Vincoli, whence a narrow street skirting the eastern flank of the church connects the Via di S. Pietro in Vincoli with a parallel thoroughfare, the same which in ancient times passed through the locality called the "*Suburra*," where the refuse of the Roman population had their dwellings. The Suburra is celebrated by Horace in his description of the incantations of the witch Canidia, who, after composing a philter for the purpose of reclaiming her unfaithful lover Varus, threatens him in an indignant

apostrophe,* among various other maledictions, with being barked at in his old age by the dogs of the Suburra. The thoroughfare in question completely preserves its ancient character to the present day, and is inhabited for the most part by the lowest classes of the Roman people; it runs from the Roman Forum, after passing a few small intricate streets, by the Via Leonina, from west to east, skirting the southern gable of the church of S. Maria de' Monti, and is a little to the southward and parallel to the Via Baccina, which latter street I have assumed as the boundary line between the Esquiline and the Viminale. The ground is uneven the whole distance, and subject to various inflections, and the Via Leonina at its termination debouches in a small open piazza, of which the modern title is the Piazza di Suburra; thence the way continues by a route which will be farther particularized to the Arch of Gallienus. It will be expedient, however, in the first place to observe that the Via Leonina, by which we have arrived hither, is said to be identical with the ancient Vicus Cyprius, whence, and from a point close to the entrance of the Piazza di Suburra, a street called the Via di S. Francesco di Paola leading by an acclivity to the church of S. Pietro in Vincoli, diverges at a small angle to the southward. The point of divergence is indicated by Nibby, in his *Itinerary*, as the spot where Tullia caused her chariot to be driven over the body of her father, Servius Tullius, in consequence of which that portion of the street was afterwards distinguished by the title "*Vicus Sceleratus.*" Livy,† who relates the circumstance, describes the spot very clearly, and in terms that precisely correspond with the disposition of the streets at present, provided only it be taken for granted that the Via Leonina really be identical with the Vicus Cyprius, as before stated. It must be premised, however, that the term "*Suburra*" had its origin in Servius Tullius, who, having included the Viminale and Esquiline Hills within the boundary of the city, having enclosed all the seven hills by a wall, and established his own residence on the most agreeable part of the Esquiline,‡ divided the whole intramural territory into four regions, the Palatine, the Suburran, the Colline, and the Esquiline. Whether the dwelling

* Epode v. line 57 *et seq.* † Lib. i. cap. 48.

‡ Dionysius, lib. iv. caps. 13 and 14.

of Servius Tullius were situated near the Arch of Gallienus, or on the elevated site of the church of S. Pietro in Vincoli, it would be at all events necessary for a person coming from the Roman Forum to turn to the right in both cases; in the first instance at the entrance of the Piazza di Suburra to the extent almost of retrogression, and in the second at the termination of the Piazza, by a gentle inclination. And it was at the entrance precisely, as the tale is told by Livy, that, when the driver of the chariot of Tullia, having arrived at the top of the Vicus Cyprius, was turning the horses *to the right*, he perceived the dead body of Servius Tullius lying in the road. Tullia, it must be understood, had previously driven from her father's palace on the Esquiline to the Forum, where she was the first to hail as king the assassin of her father, her husband Tarquin, and was on her return to the palace when she encountered the corpse of the poor old man, who, after being hurled down the steps of the curia by Tarquin, had painfully crawled thus far on his way to his own dwelling, where he was despatched by Tarquin's emissaries.

Proceeding from the point of divergence of the Via di S. Francesco di Paola to the extremity of the Piazza di Suburra, there are no less than three streets leading to the eastward, of which the Via Urbana is the northernmost, the Via Graziosa the central, and the Via di Suburra the southernmost; and this latter street inclines gently from the thoroughfare in that direction, or towards the right hand, as was before stated. The title, however, of Suburra changes presently to S. Lucia in Selce, and afterwards to S. Vito, which terminates with the Arch of Gallienus.

The Arch of Gallienus is supposed to occupy the site of the ancient Porta Esquilina belonging to the enclosure of Servius Tullius, whose agger, extending thither from the Porta Collina, was referred to, Vol. I., page 176; it stands with respect to S. Maria Maggiore a little to the eastward of south, and within a short distance. It was built, according to an inscription which appears still legible on the frieze of the entablature above the aperture, at the private expense of one Marcus Aurelius Victor, and dedicated to the Emperor Gallienus and his wife Salonina. It is called also occasionally the Arco di S. Vito, after the name of the street above referred to, a name

connected with the memory of the Christian martyrs, inasmuch as the street in question is also distinguished by the epithet "*in Macello*," in consequence of the spot being resorted to it is said as the place of the martyrs' execution. Outside the gate, and probably a little way beyond, the ground at an early period of the Empire was in a desolate and unseemly state, appropriated as a place of sepulture for the lower classes, where they were interred, it would appear, without the usual decent observances, for which reason, probably, the spot was idealized by Horace in the passage above referred to, as the scene of Canidia's midnight incantations. Subsequently the character of the locality was redeemed by Mæcenas, whose gardens unquestionably extended thither, for their construction was hailed as an auspicious event by Horace, who very graphically thus contrasts the agreeable change created by Mæcenas with the previous condition of the territory:—

> "Huc prius angustis ejecta cadavera cellis,
> Conservus vili portanda locabat in arcâ,
> Hoc miserœ plebi stabat commune sepulchrum,
> Pantolabo Scurræ, Nomantanoque nepoti,
> Mille pedes in fronte, trecentos cippus in agrum,
> Hîc dabat; hæredes monumentum ne sequeretur.
> Nunc licet Esquiliis habitare salubribus atque,
> Aggere* in aprico spatiari quo modo tristes,
> Albis informem spectabant ossibus agrum."†

The Arch of Gallienus, still in good preservation, contains a single aperture, and is composed of travertino, of which the large blocks are coarsely laid together, and it is faced on both its similar fronts with four Corinthian pilasters. On the eastern front, towards S. Maria Maggiore, there are to be observed the remains of two buttresses, and on the same side is the inscription above referred to, in which the terms "*Clementissimo principi*" are applied to Gallienus, and "*Sanctissimæ*" to his consort Salonina. On the western front, if not existing there at present, might have been observed until recently the remains of a rusty chain by which the keys of the Porta Salsicchia, one of the gates of the city of Viterbo, which was captured by the Romans in the year 1200, were suspended

* The agger of S. Tullius is here referred to.

† Lib. i. Sat. 8, line 10 *et seq.*

in triumph from the architrave; an act which is severely criticised by Gibbon as a miserable exhibition of pride on a petty occasion unworthy of the ancient glory of the Capitol.

Proceeding from the Arch of Gallienus along the magnificent thoroughfare leading from the Basilica di Santa Croce to S. Maria Maggiore, and thence to the Pincio, comprising one may say the whole length of the city from wall to wall, there is to be observed within a very short distance, in front of the southern façade of the Basilica, a splendid Corinthian column elevated on a pedestal and surmounted by a bronze group of the Holy Virgin and the Infant Saviour. This column was one of those belonging to the Basilica of Constantine in the Roman Forum, which was removed hither under the auspices of Paul V. in the year 1614, as before stated, page 106, and erected in its present position by the architect Carlo Maderno. It is a fluted shaft of white Porine marble, said to be 64 palms, or 46 English feet 8 inches, in height, and 24 palms, or 17 feet 6 inches, in circumference; it is moreover elevated on a pedestal, which at the same time serves the purpose of a fountain. The group that crowns the summit was executed by a French artist, Guillaume Bertholot. There is a Latin inscription on each of the four faces of the pedestal; the first of which sets forth in very prolix terms the circumstance of the removal of the column by Paul V. from its previous position in the Campo Vaccino, and, conformably with the error that prevailed at that period relating to the identity of the ruin to which it belonged, the same is described specifically, not as the Basilica of Constantine, which it really is, but as the temple dedicated to Peace by Vespasian after the conquest of Judæa. The second inscription merely repeats a portion of the first rendered in epigrammatic style, and more succinctly, as follows: "Vastâ columnam mole quæ stetit Divæ Pacis profanâ in æde, Paulus transtulit in Esquilinum quintus, et sanctissimæ, pax unde vera est, consecravit Virgini." The third inscription, intended to contrast the condition of the column while it stood in a Pagan temple with its present destiny, that of sustaining the images of the Holy Virgin and our Saviour, is briefly expressed as follows, including, by the way, a compliment to Pope Borghese into the bargain: "Im pura falsi templa quondam numinis, jubente mæsta sustinebam

Cæsare. Nunc læta veri perfereus matrem Dei, te Paule nullis obticebo seculis." The third inscription bears reference to the figures of the Holy Virgin and our Saviour on the summit of the column; and, as the right arm of the Holy Virgin is extended towards S. Maria Maggiore, compares the act and attitude, directing as it were the Christian observer to the church as the way he should walk, to the pillar of fire which lighted the children of Israel at night through the wilderness: "Ignis columna prætulit lumen piis deserta noctu ut permearent invia securi. Ad arces hoc recludit igneas, monstrante ab altâ sede callem virgine."

While the above-mentioned column occupies a conspicuous position in front of the southern façade of the Basilica of S. Maria Maggiore, there is also to be observed, planted in the spacious piazza in front of the northern façade, an Egyptian obelisk, from which prominent position it is seen together with no less than two other obelisks, as was stated, Vol. I., page 177. The obelisk in question is supposed to have been brought to Rome, together with the obelisk on the Quirinale, by the Emperor Claudius, by whom both were erected in front of the mausoleum of Augustus in the Campus Martius. Thence it was disinterred on the spot where it had fallen, though the particulars and period of its overthrow are not precisely accounted for, by Sixtus V., who employed the architect Fontana to erect it in its present position.

It is a plain shaft of red granite, which, being without hieroglyphics, is supposed to have been sculptured by the Romans after the Egyptian model, and it is elevated on a lofty pedestal that serves the purpose of a fountain, and surmounted at the summit by a cross. The height is 66 palms, or 48 feet 2 inches, and the height of the pedestal is 30 palms, or 28 feet 11 inches. There is a Latin inscription on each of the four faces of the pedestal, of which the first refers exclusively to the circumstances of the removal of the obelisk from the mausoleum of Augustus, and its dedication to the Holy Cross of our Saviour. The second inscription, with reference to peace on earth proclaimed at the birth of our Saviour, though the point of the epigraph is by no means clearly expressed, is as follows: "Christus per invictam crucem populo pacem præbeat, qui Augusti pace præsepe nasci voluit." The third inscription,

alluding in brief terms to the infidelity of Augustus, speaks, as it were, in the person of the obelisk: "Christum Dominum quem Augustus de virgine nasciturum vivens adoravit, atque deinceps Dominum dici vetuit adoro." The fourth inscription, speaking, like the third, in the person of the obelisk, contrasts the period of its own history, while it stood before the mausoleum of Augustus, with a sentiment of pious veneration towards the *cradle* of our Lord and Saviour; which precious relic, inconsistent as it may appear with the circumstances of our Saviour's nativity recorded in the New Testament, is not only said to be preserved in the Basilica, but is actually every year exhibited to the public under the sanction of the highest authorities. The inscription is as follows: "Christi Dei in æternum viventis cunabula lætissimè colo, qui mortui Augusti tristis serviebam."

Returning from the obelisk to the southern façade of S. Maria Maggiore, and proceeding by the way we arrived thither from the Arch of Gallienus, there is to be observed on the left-hand side of the way, and within a few paces of the Basilica, the church of S. Antonio Abbate, which will be described in the second section of this chapter. The church in question is celebrated for a ceremony that takes place there annually, the public benediction of horses and all other descriptions of dumb animals; and immediately opposite stands an insignificant-looking column of granite, which column notwithstanding is placed there to commemorate the conversion of Henry IV. of France to the Roman Catholic faith, and his abjuration of Protestantism,—whereby the royal heretic is, as it were, by the selection of the site of the memorial, included in the category of the brute creation. The ceremony in question was performed on the 16th of September, 1595, in the presence of Clement VIII. seated on a throne prepared for the occasion under the portico of St. Peter's, and surrounded by all his cardinals, with the exception of two who were appointed to act as proxies for the king. The proxies, divested of the purple, and each dressed in the simple habit of a priest, jointly produced their credentials, authorising them to act on the part of the king, a document prepared in the form of a petition to the Pope, which they presented to the secretary of the Holy Inquisition, who read it aloud to the multitude. The Secretary of State then rose from his seat at the foot of

the throne, and read aloud a Papal decree containing numerous articles relating to penance, &c., to be observed by the king, and to be agreed to as a preliminary step to the Pope's acquiescence to the king's petition, which decree being agreed to by the proxies, they signed it in presence of the notary. The proxies, then kneeling at the foot of the throne, read aloud under a prescribed form, in the name of Henry IV., his abjuration of the heresy of the Huguenots, and each received in return a slight tap on the head from the wand of the Grand Penitentiary. Whereupon the Grand Penitentiary pronounced Henry IV.'s absolution, and, the doors of S. Peter's being at the same time thrown open, a discharge of cannon and the music of a full orchestra were heard simultaneously, and the proxies, resuming their cardinal's habits, took post in the seats appropriated to the ambassadors of France during the celebration of high mass in the Basilica.*

The column in question is made in the form of a cannon placed resting on its breech on a pedestal, and it is surmounted by a small cross of bigio marble, of which the upper portion on both sides is ornamented with fleurs-de-lys in bass-relief. Upon the lower portion on the northern side, which faces towards the Basilica, there is engrafted a small bronze figure of our Saviour on the cross, and upon the southern side, in a similar position, a small group in bronze of the Holy Virgin and the Infant Saviour.

The ceremony of the benediction of animals above referred to is celebrated every year on the 17th of January, the festival of S. Anthony, and is continued for eight successive days, during the whole of which period, on Sundays especially, the open space in front of the church of S. Antonio Abbate is more or less crowded by the Roman people and visitors who assemble to witness the spectacle. Whatever may be said of a custom which is certainly extraordinary if considered in relation to a religious observance, there can be, nevertheless, nothing derogatory to Christian morality in a practice which, originating in the best of human sympathies, recommends poor, dumb, helpless animals to man's protection; accordingly, the general disposition of the spectators assumes invariably a degree of levity that may be compared to the air and bearing of country

* De Sismondi, 'Histoire des Français,' vol. xxi. pp. 345 and 346.

people in England at a fair or horse-race, or of a London crowd waiting the arrival of the Lords and Commons at the Houses of Parliament on some grand occasion. While the priest during the greater part of the day stands at the church door dressed in white stole and sacerdotal garments, holding in his hand the *aspergitorium*, an implement like the small wooden brooms manufactured by the female peasants of Bavaria, and here used for the purpose of sprinkling the animals with holy water, the personages and persons who bring or send their quadrupeds to the spot to be blessed, under favour of S. Anthony, comprise all manner of ranks, civil and ecclesiastical, from the Pope himself, the cardinals, and the nobility, downward to the very lowest of the Roman population. The Pope's equipages arrive under convoy of the Maggior Duomo, whose carriage is drawn by six grey horses splendidly caparisoned. Then follow, perhaps, the carriages of the Prince Borghese, two in number, having made a gratuitous circuit of the city previously, one carriage drawn by eight, and the other by six black horses, the set of eight as well as the set of six driven in hand by a single coachman, all the animals ornamented with magnificent trappings, including a profusion of blue ribands about their manes and tails. The reins are attached to the bits of the wheelers and leaders exclusively, passing through the head-rings of the intermediate cattle; and though the cavalcade is attended by domestics on foot to render assistance if necessary, the horses are commonly governed without their aid and with little difficulty. The great majority of the equipages belong to Roman Catholics of the upper and middle classes, who every year, as a matter of course, bring the creatures to receive benediction; and next to these are those Roman Catholic coachmen who, having obtained their Protestant 'customers' permission to fall into the line of procession, drive in their turn up to the church door, while the ladies and gentlemen in the carriage sit passive during the ceremony. On such occasions I have frequently fancied that I observed upon the countenance of the master of the family a considerable appearance of inquietude, as if he were uneasy at being thus exposed to the gaze of the multitude; while, on the contrary, the ladies, who know better how to regulate their looks in public, invariably seemed pleased and smiling, without ever betraying the slightest signs of discom-

fiture. Here also the peasant from the Campagna may be seen arriving in a single-horse cart with a family party, a man sitting in the vehicle between two women, or a woman between two men, all dressed in their best holiday garments, the central person bearing a huge painted wax candle between the knees as an offering to St. Anthony, and the horse, though lean as Rosinante, bedecked with ribands. Sometimes among the animals brought up to benediction appear instances of ludicrous deformity, such as a horse suffering under a grievous stringhalt, so that at every movement of the afflicted hind limb the ear and shoulder of the rider very nearly come in contact; or a lame and unsafe garron, that after receiving benediction almost falls on its knees at departure; or, perhaps, a vicious donkey ridden by a saucy boy his master, that replies to the touch of the spur as he gallops away by switching his tail and kicking, while a general burst of laughter is excited among the spectators, and the countenance of the priest himself reflects a smile that, transient as a winter's gleam of sunshine, and distorted by the effort to preserve gravity, has a grim expression.

But it would be endless to attempt to describe the infinite variety whether of men or animals to be seen here passing one after another before the church door, like the figures in a magic lantern, while the spectators are arranged in a semicircle, composed of carriages, ladies and gentlemen on horseback, and pedestrians, including a sufficient party of the Pope's carabinieri to preserve order.

The routine observed on the part of the priest and his assistant, and on the part of the proprietors of the several cavalcades, is as follows: the coachman or driver, being by virtue of his office the paymaster, and the payment of the fee of benediction the preliminary part of the ceremony, so soon as he has pulled up his cattle at the church door, taken the whip and reins in one hand, and with the other hand extracted from his breeches pocket a piece of silver money, which the coadjutor of the priest steps a few paces into the road to receive, the priest without any more delay dips the aspergitorium into the basin of holy water and sprinkles with it the noses of the horses. In case, however, as sometimes happens, the horses are a few paces beyond his reach, the motion of the priest's

arm, so long as he waves the aspergitorium in the required direction, is considered sufficient, provided that at the same time he pronounces the formula of benediction, recommending to S. Anthony's protection the horses, mules, and donkeys, including, I believe, all manner of living creatures, dogs, birds, &c., that happen to accompany the party; such as the lap-dog on the knees of the ladies, the black and tan terrier or bull-dog that, with a knot of blue riband tied round its neck, sits between the coachman's legs, and even, perhaps, the fleas that may perchance inhabit the tails of the dogs into the bargain. The words of the benediction are spoken so rapidly as to be scarcely intelligible; but in addition every proprietor receives at the same time an amulet consisting of a small brass cross wrapped up in paper, and accompanied by a printed extract of two or three lines from Scripture. These amulets, though I never heard of the actual value of a horse being enhanced in consequence of the owner being in possession of one, may be purchased of the priest's coadjutor on the spot at the price of a few pauls, fifteenpence at the utmost, by Protestants or any other persons who choose to buy them.

Proceeding a short distance along the thoroughfare towards the Basilica di Santa Croce, a road diverges on the left-hand side leading straight to the gate of S. Lorenzo; and a very little farther there is, on the same side of the way, another road, that, diverging parallel to the first, after continuing nearly a quarter of a mile in a straight direction, swerves suddenly to the left, and leads to the gate of S. Lorenzo also, both roads together thus forming the boundary of a narrow oblong slip of land that lies between. Immediately beyond the second road a third road diverges from the grand thoroughfare at an acute angle, leading straight to the Porta Maggiore, at the same time forming another acute angle with the second road; and upon the latter angle of bifurcation, close to the road at the apex, is situated the ruin called the Trofei di Mario. The title "*Trofei di Mario*" was given to the ruin in consequence of two similar sculptured marble groups, representing each a cluster of armour and ancient warlike implements arrayed in the form of trophies, which were discovered there, and were originally supposed to have been sculptured in honour of the victory of Marius over the Cimbri and Teutones. Subsequently, how-

ever, it was determined by the antiquaries, on grounds thoroughly borne out by the masonry and construction of the building, and by the style of sculpture of the groups, that neither one nor the other bear any relation at all to Marius, but, on the contrary, that both are attributable to a much later period. The groups have been described already, page 5, with reference to the balustrade on the Capitoline, where they are at present, and, since no other more correct name has ever been provided for them, are still distinguished by the title of the "*Trophies of Marius.*" The ruin is supposed to be the remains of a magnificent fountain or reservoir constructed by Septimius Severus, who at the same time restored the aqueducts that entered the city by the Porta Maggiore and the Porta di S. Lorenzo, especially the Aqua Julia, an aqueduct that was originally brought to Rome by Marcus Agrippa, who, in constructing it, availed himself of the Aqua Marcia, which existed previously.

The ruin in its present state is a solid-looking edifice, built of deep-red brick, of considerable dimensions, and lofty in proportion to the area, which appears to have been polygonal. The walls, comprising concave and plane surfaces, are in some places pierced with round-topped arches, and in others strengthened by buttresses, all terminating at the summit with craggy shattered fragments, that, being for the most part covered with green plants and bushes, have a picturesque appearance. The substructure, which occupies the angle of bifurcation between the two divergent roads as before stated, appears to have been raised on a series of arches, which on both sides extend for a considerable distance beyond the present site of the structure, forming a portion of a wall that bounds the road and is surmounted by the hedge of the enclosure. An excellent view at all events, in consequence of the position of the object as above described, is to be had of the exterior, though, in consequence of the difficulty of obtaining admittance to the enclosure where it is situated, I never had an opportunity of examining it farther. There is also to be observed within a very short distance from the ruin, and on the left-hand side of the left-hand road that forms the bifurcation and leads to the gate of S. Lorenzo, a very magnificent fragment of an ancient aqueduct, supposed to have been one of those above alluded to

which conveyed the water to the fountain. It consists of six arches of remarkably fine brickwork, that, planted in the vineyard close to the road, compose a beautiful object, covered as they are over the whole of the terrace-like summit with green plants and verdure.

Proceeding by the road last mentioned, which, as before stated, after continuing nearly a quarter of a mile in a straight direction, diverges suddenly to the left and to the gate of S. Lorenzo, there is to be observed on the right-hand side, within a short distance of the point of divergence, a large wooden portal that forms the entrance to a vineyard, or rather a spacious enclosure of vineyards and garden-ground, through which a bridle-path leads direct to the Porta Maggiore. Admittance, by merely knocking at the gate, may generally be obtained. Close to the bridle-path above mentioned, and less than mid-distance between the entrance of the enclosure and the Porta Maggiore, is situated the ruin of the Temple of Minerva Medica, of which the history, notwithstanding that it is very generally distinguished by the above title, is by no means well authenticated. It has been taken, in fact, at different times and by different authorities, for various other ancient buildings, such as a Temple of Hercules Callaicus, built by Brutus; a Basilica of Caius and Lucius, built by Augustus, &c.; and after all has been endowed with the title Minerva Medica, without any more conclusive reason than because a Temple of Minerva Medica, situated somewhere on the Esquiline, is cited by the Regionaries, to say nothing of a beautiful statue of Minerva Medica having been found, together with several other statues, among the ruins. Nibby, partly in consequence of the appearance of the masonry indicating a period about the fourth century, and partly because the gardens of the Emperor Licinius are supposed to have occupied the spot in question, imagines it to be the remains of an ornamental hall or saloon belonging to those gardens. The building must at all events have been a magnificent structure, even if the conclusion were not confirmed by its general appearance, on account of the statues that belonged to it, which, in addition to the Minerva Medica now in the Braccio Nuovo in the Vatican, and so called in consequence of a serpent at her feet supposed to bear reference to the sacred serpents of Esculapius in the Temple at Epidaurus, were seven in number,

namely statues of Esculapius, Pomona, Adonis, a Fawn, Venus, Hercules, and Antinous.

As regards the present state of the ruin, it is only wonderful, with reference to its peculiar form and the state of its preservation, which is sufficiently indicative of its original character, that any doubt at all can remain among the antiquaries on the subject of its identity. It is in fact a Pantheon in miniature, a circular, decagonal brick structure, surmounted by a dome comprising as a whole sufficient of the various parts to display a perfect outline, and form a magnificently picturesque object when viewed from a distance. The Cella, that from its massive construction seems likely to endure for many centuries, is surrounded about the eastern portion of the periphery by buildings apparently of a later era, which have been long since reduced to an assemblage of broken walls, some of which contain niches, and others are strengthened by buttresses, which, nevertheless, have perished by the same casualty as the wall they supported. The dome, though perfect in the general outline when viewed from a distance, as before stated, is in some places considerably fractured, but covered with green plants and shrubs in the greatest profusion, which, grouped together in round-topped clusters, afford a shelter for the birds of the air among the yellow blossoms of the wallflower. Here, the Colosseum always excepted, and on a smaller scale, is to be seen the most beautiful mural garden that exists in Rome or the environs, a garden that nature has constructed upon masonry raised by the hands of man, as if it were a wild rock of her own.

In the interior the dimensions are said to be 33 palms each side of the decagon, or 330 palms, equal to 241 feet, the periphery. The ceiling, that is to say the inner surface of the dome, where there are considerable remains of a lining of stucco, is for the most part of bare brick strengthened with groins that springing from the base of the concave gradually become flatter upwards, and upon the apex blend with the plane surface. The masonry, on observing it in the fractured parts, appears to consist of a double course of bricks on the outside and on the inside of the concave, and the whole inner portion is filled up with rubble. The principal fracture in the dome is on the eastern side, and was rendered considerably larger than it

would have been under ordinary circumstances, in consequence of an unsuccessful attempt of Pius VIII., in the year 1828, to repair it: on which occasion, whether owing to a want of skill on the part of the operator or otherwise, the new work suddenly gave way with an avalanche, and fell, dragging to the ground a monstrous mass of old and new brickwork to the amount of some cartloads, which has lain there ever since neglected in the middle of the area. The entrance is upon the northern side of the building, facing towards the entrance of the enclosure; it is, however, nothing more than a large irregular breach, without jambs, lintel, architrave, or any remains of a portal, that has the appearance of having been made by violence; and as a similar breach appears in the wall opposite, though somewhat smaller than the other, a straight passage is thus created, in the same direction as the bridle-path, right though the building. I am not able to state the thickness of the walls, but it is very considerable. Upon the walls on the right and on the left, in the spaces between both breaches, there are on each side four niches, of which the surface, if ever covered by a sheathing of marble, is now naked brick. Whether or not the breach opposite the entrance was occupied by a ninth niche, or whether it served the purpose of an entrance, as it does at present, is not to be determined from appearances; with reference to which question it may be also observed, that the eight niches precisely correspond with the number of statues found on the spot. Above the niches and above the breaches there are also to be observed on each of the ten sides of the decagon, close to the spring of the vault, ten arched apertures for the purpose of windows, through which, no doubt, a copious and well-directed light fell upon the statues.

Very near the Temple of Minerva Medica there is to be observed in the vineyard, a little on the right-hand or western side of the bridle-path, a small casino belonging to the proprietor or vignerole; and round about the casino, scattered here and there, appear several small masses of brickwork, which are supposed to have belonged to watercourses that brought the water from the aqueducts at the Porta Maggiore, to which a further reference will be made presently, and fed the reservoir of Septimius Severus, called Trofei di Mario.

Proceeding, however, on the way towards the Porta Mag-

giore, and on the same side of the bridle-path, are to be seen the remains of an ancient Columbarium, supposed to have been constructed by Lucius Arruntius, Consul in the reign of Augustus, for his freed men or liberti. The spot when viewed from a little distance appears like a small isolated clump of bushes, and on approaching it is found to be a thicket growing on a mound of earth, which, at the discovery of the Columbarium many years ago, having been removed from the interior, and allowed to remain there neglected ever since, has assumed the garb of nature. The aperture that serves for the entrance is not unlike a grotto in appearance, and is distinguished accordingly among the common people by the title "*Grotta;*" it is not protected by any sort of door, or otherwise than by the bushes, which, as the Columbarium is not an object of much interest among the visitors, and consequently little resorted to, have grown together so that it requires a tolerable exertion of strength to cleave them asunder. Neither is the descent to be effected, even after overcoming the first obstacle and forcing a passage, without some difficulty, since the aperture made apparently with a view of economy of labour is not larger than need be, and the steps, which are narrow and exceedingly steep, are covered by a slippery stratum of earth that has accumulated. The ceiling of the staircase is vaulted parallel to the plane of the steps, and the original coating of stucco is still perfect; and on the wall, on one side or other, is engrafted, it is said, though I did not happen to see it, a tablet of marble bearing a brief inscription by which the name of Lucius Arruntius is identified with the Columbarium.

The subterraneous space below comprises two small sepulchral chambers, of which the area of each is oblong, and the ceiling vaulted and covered with stucco that still remains dry and sound. The brick walls are pierced with rows of those small niches, from which is derived the term "*Columbarium,*" in consequence of their resemblance to the apertures made for the nests of the birds in a pigeon-house. Each of these niches was probably provided, at the time of the discovery of the Columbarium, with a miniature sarcophagus of white marble, with the form and appearance of which, vast numbers having been transported for many years past to all parts of Europe, the

public are generally familiar, though not one at present is to be seen there. There were to be seen, however, notwithstanding the freedom of access granted to persons of all descriptions, a great many of the "*ollæ*" or circular jars of red terra cotta made, as well as the small sarcophagi, for the purpose of containing the calcined bones of the dead. The ones in question are all similar to one another, of elegant form, and composed of thin and exceedingly hard material, glazed on the outside. These ollæ are engrafted in the masonry below every niche, whence a circular aperture at the bottom corresponds with the circular mouth of the olla. Some were quite perfect, and many broken, though the bones of the ancient Romans that lay there had been invariably removed from all; and the earth, which in these subterraneous recesses finds its way everywhere, had insinuated itself instead.

A little beyond the Columbarium of Lucius Arruntius, and on the other side, or the eastern side of the bridle-path, there is another Columbarium, supposed to have been constructed about the same period as the other, though nothing is known of its history farther than it is presumed to have belonged to different plebeian families. The interior, however, said to comprise a single chamber, of which the vaulted ceiling is painted in fresco, has some time since been converted to a wine-vault, and is inaccessible to the public. The spot is recognizable, as in the instance of the other, by a circular clump of bushes that grow above the aperture.

The two divergent roads above referred to, upon the point of whose bifurcation stands the ruin of the Trofei di Mario, led originally, previous to the extension of the city walls by Honorius, from the Porta Esquilina, which occupied the site of the Arch of Gallienus as before stated, the right-hand one, under the title of Via Labicana, to the ancient Latin city of Labicum, now the village of Colonna, and the left-hand one, called the Via Prænestina, to Præneste, now Palestrina. The former, as far as the Porta Maggiore, is now called the Via di Porta Maggiore.

THE PORTA MAGGIORE, the most magnificent of all the gates of Rome, serves the purpose of the substructure of several ancient aqueducts that have been built one above another at successive periods, and therefore it will be necessary in the first

instance to cite a few circumstances relating to the aqueducts in question, with the history of which the history of the gate itself has become necessarily blended. The FIRST STREAM, beginning at the bottom and proceeding seriatim to the top, was the *Anio*, subsequently called, in contradistinction to another of the same name, *Anio Vetus*, conducted hither by an aqueduct constructed in the time of the Republic, 271 years before the Christian era, by Manlius Curius Dentatus, and completed after his death with funds obtained from the spoils of the Greeks after the defeat of King Pyrrhus. It was derived from a source of the river Anio 20 miles distant, and brought by a circuit of 43 miles to Rome. The SECOND STREAM was conducted hither by an aqueduct called the *Aqua Marcia*, of which the water was supposed to be the most pure and salubrious of any; it was constructed 145 years before the Christian era, by the Prætor Quintus Marcius, and brought from a source 33 miles distant by a circuit of 60 miles to Rome. The THIRD STREAM was conducted hither by an aqueduct called the *Aqua Tepula*, constructed 126 years before the Christian era by Cnæus Servilius Cepio and Lucius Cassius Longinus. It was derived from a source 10 miles distant, near Tusculum. The FOURTH STREAM was conducted hither by an aqueduct called the *Aqua Julia*, constructed 45 years before the Christian era by Marcus Agrippa. It was brought from a source 2 miles beyond that of the Tepula, and 12 miles distant, by a circuit of 15 miles to Rome. The FIFTH STREAM was conducted hither by an aqueduct called the *Claudia*, commenced by Caligula, and completed by the Emperor Claudius about the 50th year of the Christian era. It was derived from two sources, both distant about 38 miles, by a circuit of 45 miles, to Rome. The SIXTH STREAM was conducted hither by an aqueduct called the *Anio Nova*, commenced by Caligula and completed by Claudius, together with the preceding. It was derived from a source of the river Anio, 43 miles distant, by a circuit of 62 miles.

When the Emperor Claudius had finished his operations and had conducted the two streams above mentioned in two channels above the four others, along the series of main arches that led to the site of the modern Porta di S. Lorenzo, whence the line swerved to the left over the Viminale, he decorated, after the

fashion of a triumphal arch, the arch that spanned the Via Labicana, which arch, at the time it was decorated, was, as will appear by what has gone before, outside the walls of Servius Tullius's enclosure, and a considerable distance from the ancient Porta Esquilina, of which the position and the ancient roads that led from it were just now indicated. Subsequently, that is to say nearly 350 years afterwards, when the Emperor Honorius enlarged the limits of the city by new walls, he availed himself of the arches from the site of the Porta di S. Lorenzo as far as the triumphal arch of Claudius, and a little beyond, to a point whence the magnificent arches of Claudius's aqueduct, diverging from the present walls at a right angle, appear now striding over the Campagna nearly to the distance of 6 miles. And thus the arches between the two points above stated, with the exception of the triumphal arch of Claudius and one contiguous, being filled up with brickwork and carried to a uniform height, were comprehended in the new wall, while the two open arches, the same that are now distinguished by the title of the Porta Maggiore, were made the new entrance to the city. Honorius, in other instances besides the present, adopted the same expedient of making a structure previously existing a portion of his new wall, as appears by the Muro Torto and the Castra Prætoria, referred to in Vol. I., pages 54 and 245 ; also the Amphitheatrum Castrense, which will be noticed presently.

The Porta Maggiore as it appears at present, comprising the double portal as above stated, of which the one on the left-hand or eastern side remained for many centuries blocked up until it was recently opened, is surmounted by a lofty attic, whose entire surface is occupied by three inscriptions engraved in colossal characters one above the other. Of these inscriptions the uppermost refers to the aqueduct of the Emperor Claudius, the middle one to the restorations effected by Vespasian, and the lower one to restorations executed by Titus. Outside the gate also there is another inscription, which will be presently again referred to, relating to the operations of Honorius, as above stated.

The period when the left-hand portal was blocked up, or even whether it might not have been blocked up by Honorius instead of being left open as above stated, has never, I believe,

been precisely ascertained; however, when it was thrown open in the year 1838 by Gregory XVI., after remaining closed for an indefinite number of years, it became necessary to remove several small houses which, built within and without the gate, were huddled together against the wall, and had an unseemly appearance. In the course of removing these houses a curious and important discovery was made by the unexpected appearance of an ancient tomb, of which the existence was quite unknown to the antiquaries, so thoroughly concealed was it by the masonry in which, probably in the process of fortifying the gate during the civil wars, it was embedded. The monument in question now stands outside the gate, an isolated structure clear of the wall, and is commonly known by the title of the BAKER'S TOMB, in consequence of an inscription, by which it appears that it belonged to a person who was by trade a baker, and in addition held the office of "*Redemptor*" or Farmer of the Customs, with reference to which ancient office it may be remarked as, perhaps, a singular coincidence, that close to the same spot the habitation of the officers of the Custom-house or Dogana is established at the present day.

It is an uncouth-looking structure of extraordinary solidity, composed of very large blocks of travertino, and of considerable dimensions, such as render the circumstances of its long state of concealment the more extraordinary: its ground-plan, 60 or 70 feet in periphery, is a quadrilateral figure of unequal sides and angles; and the elevation, comprising three stories, about 20 feet in height. The lower story consists of a plain massive basement surmounted by a broad projecting cornice like the coping of an ordinary wall. The second story is faced by a series of extraordinarily clumsy columns and square pillars alternately, which surrounding all four sides uniformly, and planted on the above-mentioned cornice, are placed so close as nearly to touch each other; and above these is a broad frieze or band, on which is sculptured in large capital letters the inscription above referred to. The inscription, which is as follows, is repeated with a full stop between every word, four times, the words proceeding continuously all round the periphery, without regard to limiting one inscription to one side respectively, but as the sides of the structure are unequal as before stated, carrying the excess of one side on to the next:—

"Est . hoc . monimentum . Marcei . Vergilei . Euryacis . Pistoris . Redemptoris . apparet," which may be rendered in vernacular English as follows:—"This is the monument of Marcius Vergilius Euryax, Baker and Farmer of the Customs, —and no mistake." The third story consists of an attic, surmounted by an exceedingly coarse and irregularly formed entablature, supported at the four angles by four short, rough, square pillars; the entire surface on all the four sides is faced by a series of circular vessels of travertino (of which material, by the way, all the ornamental parts of the structure as well as the walls are composed), resembling ordinary kitchen mortars for pounding spices, placed the mouths outwards, and intended to represent the troughs in which in the days of the baker Euryax the dough was kneaded, which objects stand so close all the way round as to touch one another. Finally, above, on the frieze of the entablature, are represented in bass-relief and sculptured in the roughest manner possible, men employed in kneading dough, mules at work grinding corn, mills, kneading-troughs, loaves of bread, and other implements relating to the trade of a baker. The corn-mills are precisely of the same fashion I remember to have seen at Pompeii, consisting, as nearly as I recollect, of a solid cone of stone placed resting on its base, and another hollow cone of similar material placed upon it, so that the inside of the latter, in which is a hole at the top, comes in contact with the outside of the former, and the corn put in at the hole at the top as the latter revolves horizontally falls out at the bottom ground into meal. Round such a machine as the above the mule appears to be walking in a circle. On the southern side of the structure and below the surface of the ground, which at the time of the discovery had accumulated considerably above the ancient level, though it has since been removed, is a small door leading to the crypt or sepulchral chamber, whence were extracted, in addition to several minor objects, such as lachrymatories, &c., a rough travertino statue of the baker, another of the baker's wife, several mills and implements of baking, and also an inscription relating to the latter statue.

After examining the tomb it is advisable to proceed to an enclosure a few paces distant, which was constructed by Gregory XVI. expressly for the purpose of containing all the

various objects discovered as above stated, during the operation of removing the building and opening the arch of the gate, thus preserving them near the place where they were discovered, a precaution which, had it hitherto been practised more generally, would no doubt have proved a wonderful source of enlightenment to the antiquaries, by maintaining the identity of the object found with its own particular locality. The enclosure in question is on the right-hand or western side of the road, about 100 yards outside the Porta Maggiore; it is an oblong piece of ground surrounded by a wall, and above the portal is the following inscription, which states the object of its construction:—"Fragmenta lapidea circum effossa, et molas, ex aliis simillimis quamplurimis heic * sub humo stratas, instrumentaque artis pistoriæ reliqua, quæ ab injuriâ temporum reperta sunt, Gregorius XVI. Pont. Max. hoc extructo pariete, extare in loco jussit, ne memoria antiquitatis intercidet." On entering within the enclosure the most prominent of all the objects preserved there are the rough travertino statues of the baker and of his wife, both full-length figures, placed standing side by side against the wall, each upon a ledge or bracket 6 or 8 feet from the ground. Underneath the statue of the wife is the inscription, dedicated by the baker, her husband, engraved in a very ordinary manner in capital letters with a full stop between every word. "Fuit . Atistia . uxor . mihei . Femina . optuma . veixit . Quoius . corporis . reliquiæ . sunt . in . hoc . panario." The term "*panarium*," whether it may be properly rendered bread-bin, or bread-basket, or whatever else it may mean with reference to bread, here applied by the baker to the receptacle that contained his wife's remains, accords with the tone of eccentricity otherwise displayed by the widower in the symbols of the mystery and craft of a baker emblazoned outside the monument. In addition to the statues, preserved in the same manner upon brackets against the wall, are three or four ancient mills of the conical form above referred to; also models of loaves of bread evidently the size and shape of the loaves of bread of the period, a little bigger than the crown of a man's hat and flat, but indented invariably either with a cross or a figure of six radii.

Besides the above-mentioned objects belonging to the baker's

* Sic in orig.

tomb, Gregory XVI. adopted the precaution of preserving, not within the enclosure but engrafted on a new wall erected on purpose, close on the western side of the Porta Maggiore, the original ancient inscription above referred to, relative to the operations of Honorius and his predecessor Arcadius, which was necessarily removed from its place when the archway was opened. Above it is the following explanatory inscription of Gregory XVI., by which it appears that a stone is planted in the ground, or a tablet engrafted on the wall, though I did not happen to see either, in order to commemorate the spot whence the ancient inscription was removed:—"Jussu Gregorii XVI. Pont. Max. laxatis spatiis areæ hujus inscriptio Portæ Arcadæ atque Honori heic collocata est. Fundamenta suo in loco restant, signata lapide memoriæ monumento perennandæ." The ancient inscription in question, which occupies a surface upon the new wall not less than 30 feet in breadth, is engraved in capital letters of very rude formation, of different sizes, and crowded together without any respect to the division of the words in such a manner, that it is very difficult to read it.

With regard to the present appearance of the several watercourses belonging to the Porta Maggiore, there are, in the first place, outside the gate, some remains of the Anio Vetus, of which the level is close to the ground, and accordingly at the bottom of the wall, on the eastern side of the eastern portal, may be observed, embedded in the brick masonry, the large blocks of travertino that compose the channel, and cause a considerable projection. Though the specimen, such as it is, is the only visible one that now remains, there was until the year 1834 another small portion underneath the road, which latter was destroyed by accident during the repairs of the highway. From within the gate a partial view is to be had of the remaining five aqueducts, whose channels may be for the most part recognized upon the attic, especially those of the Marcia, the Tepula, and the Julia, consisting of enormous blocks of peperino and travertino laid together without cement in the solid Etruscan style adopted in Rome at the early period of the Empire. The materials belonging to the Claudian and Marcian were made use of in the construction of the Fontana Felice on the Viminale, as stated vol. I. page 253, by

Sixtus V., the streams of whose aqueduct, derived from the above sources, form a junction with others at a point in the wall a little to the southward of the gate of S. Lorenzo, where the waters may be heard rushing through their channel with great violence: thence their course swerves, as above stated, over the Viminale direct to the Fontana Felice.

The PORTA DI S. LORENZO, originally called "*Tiburtina*," in consequence of the road leading from it to the ancient Tibur, now Tivoli, was built by the Emperor Honorius when he enlarged the walls; afterwards it received its present title from the basilica of S. Lorenzo, two miles distant on the same road. It is flanked by two towers, near the southern one of which may be observed the channels of the Marcia, Tepula, and Julia aqueducts embedded in the wall, and close adjoining a tablet of marble bearing an inscription of Honorius, relating to their repair by Caracalla.

The AMPHITHEATRUM CASTRENSE is included in the walls of Rome very near the Porta Maggiore, in a direction a little to the westward of south, though the distance on proceeding thither outside the walls is rendered greater in consequence of the line of wall extending south-east *beyond* the object, then suddenly turning at a right angle westward, and afterwards trending circuitously to the point in question; so that within a line drawn straight from the Porta Maggiore to the Amphitheatrum Castrense, an irregularly-formed angular tract of ground, which I shall presently have occasion to refer to, is included. Immediately beyond the right angle the arches of the Claudian aqueduct diverge as above stated, extending in a south-east direction, parallel to the Via Labicana, into the Campagna; and the way by which we are proceeding, close and parallel outside the city walls, passes under one of the arches.

The Amphitheatrum Castrense was a long time mistaken by the early antiquaries for the amphitheatre of Statilius Taurus, and so it appears laid down in the map of Nolli published 1748, in the reign of Benèdict XIV., nor has it ever since been stated distinctly by whom it was constructed: the period, however, from the style of the architecture and the description of the masonry, is attributed to the first century, so that, as its position was considerably outside the walls of

Servius Tullius, and as the name imports, it is generally admitted to have been appropriated to the use of the Roman troops, it seems most probable that it was built by Sejanus, in the reign of Tiberius, at the same time with the Castra Prætoria, and especially for the exercise and amusement of the Prætorian guard. At all events when Honorius constructed his walls he found the amphitheatre in question standing, like the Castra Prætoria, an isolated structure, outside the city, and consequently he so contrived or modified his periphery as to include both the above objects, and also the arches of the aqueducts lying between, in his new enclosure.

With regard to the present appearance of the building, which is altogether of brick, it is a Colosseum in miniature, conformable in every respect to the character assigned to it, that of an amphitheatre whither the soldiers of the Prætorian guard might assemble at a convenient distance from their own camp, and exercise themselves in combats with wild beasts and gymnastics. Viewed from the road the wall impinges on both sides upon the diameter of the circular structure, comprising one semicircle within, and leaving the other semicircle without, in front of which latter a mound of earth has been thrown up (I know not for what reason) in such a manner that the thoroughfare is thrown still farther out of its course than need be. The elevation displays two orders of architecture, of which the lower is faced with Corinthian half columns formed entirely of brick, including the shafts and capitals: these half columns are planted on a broad plinth of travertino, and flank the arches, which, like those of the Colosseum, formed the entrances, and were blocked up by Honorius for the same purpose as the arches of the aqueducts above referred to, the material, however, being in the present instance tufa rubble. The circular wall has received much injury, probably during the civil wars; at all events there are large breaches in the masonry filled up with a description of rubble very much inferior to that used by Honorius. The wall of the upper order, since it forms a portion of the periphery of the city, has been maintained accordingly at its proper elevation, but here also are considerable breaches, which, in like manner with those below, have been repaired with the same inferior description of tufa rubble. The wall was originally faced with

Corinthian pilasters of brick, corresponding with the columns below, that supported a plain entablature formed of brick also, of which a considerable portion is still remaining, though all the pilasters, with the exception of one, have disappeared.

Such being the appearance of the ruin from outside the walls, in order to view it from within it will be necessary to return to the Porta Maggiore: thence entering the gate and proceeding a few paces straight forward, a street or way diverges to the left, called the Via di Santa Croce, and leads with a gentle inflexion, skirting the Basilica di S. Croce, to the Amphitheatrum Castrense, thus very nearly describing the proposed straight line, and, together with the walls of the city, enclosing the angular tract of ground above referred to. The circular area of the amphitheatre is considerably above the ancient level, and has been converted to the purpose of garden ground by the friars of a convent of Cistercians annexed to the basilica, with whose assistance, on making application at the convent, admittance may be had within the circular enclosure. The convent door, with a bell attached to the portal, is on the western flank of the basilica. The entrance to the amphitheatre is by a door in the circular wall, which wall is of modern construction, though, as it is built on the ancient foundation, the periphery of the inner semicircle has been preserved, and the ground is planted with artichokes and other vegetables; meanwhile the ancient wall composing the outer semicircle of the structure appears to be of very great thickness, and as the crowns of the entrance arches appear a few feet above the soil, it may be seen here within that the tufa rubble with which they are blocked up outside, extends not more than half the thickness of the masonry, leaving deep cavities, which are appropriated by the friars to the deposit of garden tools and other such purposes. These cavities are also enlarged to the depth of some feet below the ground level, in which operation perhaps, or at all events in the course of an excavation made in the circular area some years ago, there were discovered bones of wild beasts, evidently those that were slain in the ancient combats of the amphitheatre; also an Egyptian statue ornamented with hieroglyphics, and various fragments of the interior marble decorations. An inscription also was dug up relative to a vivarium belonging to the amphi-

theatre, under the charge of the Prætorian guard, which vivarium is supposed to have been situated between the amphitheatre and the Porta Maggiore, though its precise position has never been determined.

We must now return once more to the Porta Maggiore, or rather to the point of divergence leading from within the gate to the Amphitheatrum Castrense. Hence the way passes immediately under one of the arches of the Neronian aqueduct, by which branch Nero conveyed the water from the Claudian by a line skirting the Scala Santa and S. John Lateran over the Cœlian hill, and thence towards his Golden House and the Palatine.* The arch in question, through which the road passes, is supported on piers 11 feet 6 inches the side, and this portion especially of the structure (which extends almost in an unbroken line as far as the Scala Santa), formed of brick deep red, and of remarkably fine texture, is considered one of the finest specimens in Rome of ancient masonry.

The HORTI VARIANI, the suburban gardens constructed by the Emperor Heliogabalus, the son of Sextus *Varius* Marcellus, and called *Variani*, after the family name, are supposed to have occupied the angular tract of ground just now indicated, and to have extended also to some distance outside the walls. Within the angular tract in question the Egyptian obelisk, erected in the year 1822 by Pius VII. in the Pincio gardens, was discovered; and among other minor fragments of ancient walls yet existing on the spot, there is to be seen there especially a ruin, supposed to be the remains of a Temple of Venus and Cupid, to inspect which it is necessary to apply as before to the friars of the Cistercian convent, by whom the visitor is conducted through the convent to an enclosure in the rear of the building. The enclosure belonging to the convent, though a portion only of the tract of ground in question, is a spacious vineyard, surrounded by small gardens and vineyards belonging to different proprietors, and about the middle the so-called Temple of Venus and Cupid is situated. Notwithstanding that the ruin is commonly known by the above title, considerable doubts are entertained among the antiquaries with respect to its identity, principally in consequence of the appearance of the object itself, that bears little resemblance to a

* See page 216.

Pagan temple, but has rather the character of a basilica: Nibby supposes it to be the remains of the *Atrium Sessorianum*, which was a building of that description, though in the map of Nolli it is laid down outside the walls, near the Amphitheatrum Castrense. Others imagine it to have been a Nymphæum constructed by Alexander Severus, who became the possessor of the gardens after the death of his predecessor. A marble group, at all events, was discovered on the spot representing Venus with Cupid at her feet, on the pedestal of which was engraved a dedicatory inscription to Venus, by Salustia, wife of Alexander Severus, whose likeness the statue, still preserved in the Vatican, is supposed to bear. And this dedication, which, after all, has no reference to a temple, and is perhaps sufficiently accounted for by the circumstance related, furnishes nevertheless the only grounds for the appellation of the Temple of Venus and Cupid that the ruin lays claim to.

The ruin in question consists of a crescent-shaped wall of brick, in the upper part of which are one or two pairs of small arched apertures for windows; it is flanked by plain walls stretching out like wings on each side, and, altogether, coinciding with the supposition above referred to, may very well be taken for the lower concave of an absis of which the semidome has disappeared, flanked by a portion of the gable wall of a spacious basilica; the dimensions, however, perhaps exceed a reasonable proportion, since the breadth of the absis is no less than 63 feet, and the flanking walls 60 feet on one side, and 54 feet on the other, comprising a breadth of 177 feet altogether, not far short of the breadth of S. John Lateran. The wall of the absis, as may be ascertained by the fractured parts, is about four feet thick, and the thickness of the flanking walls still greater; the absis, moreover, is strengthened on the outside by a pair of brick buttresses on the haunches. It is, at all events, the prevailing opinion among the antiquaries that the building, whatever it was, was destroyed by S. Helena for the purpose of applying the materials to the construction of the Basilica of S. Croce close adjoining; or it may possibly have formed a part of the palace or of the baths of S. Helena, of whose habitation, or of whose baths, though both are known to have existed in the vicinity of the present spot, there are no authenticated remains existing, which, considering the claim

of that celebrated personage to the gratitude of the Roman Church, and to the memory of posterity, seems most extraordinary.

Between the Basilica of S. Croce and the Gate of S. Giovanni, the walls of Rome on the inside afford an interesting specimen of the mode of fortification adopted in the fifth century, being lined all the way with a series of arches that bear some resemblance to those of the Prætorian camp described in the fifth chapter; intended, apparently, if not for a place of temporary habitation for the troops, to serve the purpose of convenient chambers of rendezvous where they might assemble for purposes of defence or offensive operations.

CHAPTER XII. — SECTION II.

CHURCHES.

S. CLEMENTE.

THE church of S. Clemente is situated about the middle and on the eastern side of the Via di S. Giovanni, leading from the Basilica of S. John Lateran to the Colosseum. It is supposed to have been originally built about the ninety-first year of the Christian era, on the site of the house of S. Clement, third bishop of Rome after S. Peter, and is remarkable for retaining the characteristics of an early Christian church, better preserved than in any other church in Christendom. As regards its antiquity there is certain testimony of its having been in existence in the year 417, when, according to the record of the church chronicles, Pope Zosimus condemned Celestius as a heretic within its walls. After which period accounts are silent till the eighth century, when it was restored by Adrian I.; and afterwards it was again restored by Nicholas I. and by John VIII. in the ninth century. Subsequently, nothing more appears to be said of it for eight successive centuries, till about the year 1720 it was put in the condition it appears in at present by Clement XI.

The western gable of the church bounds the Via di S. Giovanni, whence is a communication by a side door to the interior; the southern gable faces towards a short broad street, called the Piazza di S. Clemente, that diverges from the Via di S. Giovanni, and the entrance is by a small portico through an intermediate atrium. The portico is of more recent construction than the church, and is supposed to have been built in the ninth century by one or other of the two Popes whose names are above mentioned; it is supported by two pairs of columns, one column cipollino, and the other three granite. The atrium is a small square enclosure surrounded by an arcade, or cloister, supported on each side by four columns,

sixteen columns in all, of which twelve are grey granite, three red granite, and one Hymettian marble. In the middle is a small fountain, such as in early times was called the *Cantharus*, and the enclosure affords altogether a very interesting and perfect specimen of the atrium and cantharus referred to as an appendage to the early Christian churches in my introductory chapter.

The interior of the church is constructed in the form of a triple nave, divided by ancient columns, sixteen in number, of which five are Hymettian marble, six cipollino, two grey granite, one red granite, and two *granito del foro.* As regards the shafts of the marble columns, some are plain and others fluted, but the capitals of all the sixteen are Roman Ionic. On each side the eighth column of the row is partly embedded in the gable wall, and in the middle of the row a pier, in order to strengthen the building, is interpolated. Upon the wall or attic above the columns are a row of windows, and the entire intermediate space is painted in fresco. The ceiling of the middle nave is flat and coffered, the mouldings of the coffers being deeply recessed like the mouldings of a recessed arch, very richly gilded, and each panel containing a painting in fresco. The pavement of the middle nave, as is in fact the pavement of the whole church, is opus Alexandrinum.

In the middle of the nave is to be observed an almost unique specimen of the earliest form of choir, or presbytery, consisting of a quadrangular area surrounded by a wall of Hymettian marble. Of this area the wall on the side next the choir is five or six feet in height, extending the whole breadth of the church from flank wall to flank wall, with a portal communicating with each of the side naves, and another portal in the middle communicating with the enclosed presbytery. The other three walls are somewhat lower, and all three ornamented with small tablets of porphyry and serpentine engrafted on the surface. The wall first mentioned is very beautifully and curiously wrought by the chisel, in open work, in imitation of matting, consisting as it were of layers of thread three or four inches wide, in small squares, with a round hole pierced at the intersecting angles of the squares; by which contrivance the solid wall of marble is converted in effect to the purpose of a grating. The pavement of the enclosure, which is raised by one step above

the level of the nave, is, like all the rest of the church, opus Alexandrinum, and outside, upon each of the angles facing the southern gable, are a pair of ancient AMBONES, or pulpits, whence the epistle and the gospel were read in early times to the congregation. These ambones, which are referred to in the introductory chapter, are formed of pavonazzetto marble, of which the translucent quality is very remarkable; and one or other, I forget which, is provided with a reading-desk of the same material. In front of the one on the left-hand side is a small column of white marble, representing the paschal candlestick, which indicates the ambo appropriated to the reading of the gospel: the shaft is spirally fluted with a helix composed of two wreaths twined together, one of which is plain marble, and the other wrought in mosaic. Between the ambones on the surface of the marble wall may be observed, with reference to the restoration of the church about the year 872 by Pope John VIII., engraved in capital letters, the name "*Johannes*," precisely as it appears on the coined money of the period.

There is also to be observed upon the gable wall above the entrance another characteristic of the early form of a Christian church—AN OPEN GALLERY, such as was exclusively appropriated to the female portion of the congregation; the specimen, however, as was observed in the introductory chapter, is not equal to another gallery of the same description to be seen in the church of S. Agnese fuori le Mura.

The ceiling of the side naves is similar to the ceiling of the middle nave. There are no lateral chapels in either, but in each there is a chapel at the extremity; not, as is usual, at the extremity towards the choir, but on the southern gable near the entrance. The CHAPEL AT THE EXTREMITY OF THE RIGHT-HAND NAVE is protected by a low balustrade of marble, and the entrance is by a round-topped arch. The ceiling is vaulted and of white stucco, curiously wrought with sprigs and foliage in the arabesque style; in the middle is a lantern cupola, lighted with orange-coloured glass. The pediment of the altar, which is opposite the entrance, is of irregular form, and the material pavonazzetto, with a tympanum and frieze sheathed with Sicilian jasper, of which the red blotches, from the effect of the light above, have the appearance of orange colour; it is supported on a pair of Corinthian columns of Sicilian jasper,

planted on pedestals composed of many different sorts of marble. The lower portion of the side walls is lined with a dado of Africano marble, and the upper portion is sheathed with marble, with the exception of the space occupied on each side by a picture. In the nave, near the above chapel, is a door upon the eastern flank of the building, which communicates with an annexed convent of Irish Dominican friars.

The CHAPEL AT THE EXTREMITY OF THE LEFT-HAND NAVE is called the "*Capella della Passione.*" It is protected by iron rails, and the entrance is by a Gothic pointed arch. The ceiling is vaulted and painted, together with the side walls, by Masaccio in fresco, though the paintings are said to have been retouched, with the exception of the figures of the four Evangelists on the ceiling. Altogether they are considered to afford a good specimen of the art at the beginning of the fifteenth century. The subjects are the Crucifixion of our Saviour, and in addition incidents relating to the history of S. Clement and of S. Catherine. Those relating to S. Catherine are on the left-hand side, and comprise four pictures, the first of which represents S. Catherine arraigned before the Judges; in the second S. Catherine is represented at the place of execution, where, having been condemned to be torn in pieces by a wheel armed on the circumference with long iron spikes, the spikes in coming in contact with her body on the wheel's first revolution are shattered into fragments by the centrifugal violence, and leaving miraculously her tender frame unhurt, inflict death on her executioners. The third picture represents S. Catherine brought out a second time to be beheaded, and kneeling under the uplifted sword; and the fourth picture represents the executioner holding aloft in his right hand the head of the martyr, whose corpse lies stretched upon the ground. The altar picture by a modern artist is a portrait of the Holy Virgin, whose countenance is particularly beautiful, and the effect heightened by a deep shadow thrown upon the features as the chin reclines upon the bosom, and the white arms are upraised in prayer. Near the above chapel a door corresponding to the door opposite leading to the convent, opens, as before stated, upon the Via di S. Giovanni. The TRANSEPT is elevated above the level of the naves by a double branched flight of five steps which ascend on each

side of the enclosed presbytery. In the middle, the high altar stands isolated under a canopy. There are no altars at either extremity, but instead, on each extremity is a fine monument. The monument on the right hand, composed entirely of white marble, is that of Cardinal Rovarella, bearing the date of the year 1478; it is constructed in the style of an architectural elevation, and the principal objects which it comprises are an absis flanked by columns and pilasters, and a sarcophagus contained within the absis. The surface of the sarcophagus and of the columns, and of the greater portion of the absis, is curiously sculptured in low bass-relief in a pattern of arabesque, where may be observed, among the sprigs and flowers, the thyrsus of Bacchus, and similar Pagan emblems, such as, with reference to the symbolical allusion to the vine in Scripture, were adopted by the early Christians, and of which custom a prominent instance was before referred to in the mosaic ceiling in the church of S. Stefano Rotondo on the Cœlian. The monument on the left hand, opposite to the preceding, so nearly corresponds with the other in form and dimensions, and also in material, that a separate description is unnecessary; as regards the sculpture, it is of inferior execution. Although there are no altars at the extremities of the transept, there are two altars flanking the choir or tribune so placed as to face down each side nave respectively. Of these, the ALTAR ON THE LEFT HAND OF THE TRIBUNE is protected by lofty iron rails, and contained within an absis. The pediment is in the broken form, and rests on a pair of columns of breccia pavonazza of a rare description; the space above the altar picture as well as the entire surface of the side walls on the right and on the left is painted in fresco. The ALTAR ON THE RIGHT HAND OF THE TRIBUNE is contained within an absis similar to the other; it is surmounted by a small white marble statue of S. John the Baptist instead of an altar picture; and the lower concave of the absis is painted in fresco.

The CHOIR OR TRIBUNE, corresponding with the Sanctuary of the early Christian churches, is a spacious absis, of which the semi-dome is lined with mosaic, executed at the private cost of the Cardinal Giacomo Tomasio, towards the end of the thirteenth century; the lower concave is painted in fresco, and below, on the pavement of opus Alexandrinum, is placed, a

central object in the middle of a row of wooden seats for the church dignitaries, an episcopal chair of white marble, elevated above the rest by four steps.

The HIGH ALTAR, which, as before stated, stands isolated on the summit of the double-branched flight of steps that divide the middle nave from the transept, consists of a massive substructure in the form of a quadrangular pedestal, on the angles of which are planted four columns of pavonazzetto, which support a double entablature of Hymettian marble, the upper one of which is supported above the other by miniature columns, about 18 inches high, of Hymettian. The canopy, resting on the upper entablature, as regards the side facing the entrance of the church, consists of a triangular pediment of Hymettian marble, and the remainder, which is of too complicated form to allow of a description, is of the same material. Two inscriptions, the one relating to S. Clement, the titular saint of the church, and the other to S. Ignatius, Bishop of Antioch, who both lie buried underneath the high altar, may be observed on the pedestal, the first of which is as follows, "Flavius Clemens Martyr hîc feliciter est tumulatus." The other below, relating to S. Ignatius and other martyrs, is inscribed in raised letters of gilded bronze on a tablet of porphyry: "In hâc Ecclesiâ requiescunt corpora Clementis Papæ, et Ignatii Episcopi, et Martyrum."

The names of the artists to whom the several altar pictures in this church are attributed are as follows: Sebastiano Conca, Antonio Grecolino, Giovanni Odazzi, Tommaso Chiari, and the Cavaliere Ghezzi.

BASILICA OF THE HOLY CROSS.

Returning by the Via di S. Giovanni to the Basilica of S. John Lateran, whence, from the eastern portico, the broad greensward (which I have had occasion elsewhere to refer to*), ornamented with avenues of trees along the middle, bounded on the southern side by the walls of Rome, and on the other side by the Neronian aqueduct and a narrow strip of enclosures lying between, extends to a considerable distance; the Basilica di Santa Croce terminates the vista. It is situated, as was stated

* See page 224.

at the end of the first section of this chapter, close to the walls of Rome, and to the spot where the Amphitheatrum Castrense is interpolated in the wall's periphery; as regards the aspect, while the above-mentioned greensward and its avenues impinge diagonally on the western flank of the building, the entrance upon its northern gable faces towards the finest of all the thoroughfares of Rome, stretching in a straight line to the Basilica of S. Maria Maggiore, and beyond to the church of SS. Trinità dei Monti on the Pincio. And it is here particularly to be observed, with reference to a general remark relating to the aspect of the Roman churches in my introductory chapter, vol. i. p. 10, that this basilica, instead of facing east, faces the north-west very nearly. It was originally built, within the limits of the gardens of Heliogabalus, called the Horti Variani, by S. Helena, the mother of Constantine, for the especial purpose of preserving a sacred relique, said to be a portion of our Saviour's cross brought from Jerusalem; and the site was hallowed by earth transported from Mount Calvary, and sprinkled under the church's foundations. S. Helena, who lived to the advanced age of eighty years and upwards, set forth at a late period of her life, as is related by the ecclesiastical writers, on a pilgrimage from Rome to Jerusalem, as some say, warned by a dream to go thither, but at all events with the express purpose of visiting the Holy Sepulchre; and having arrived there, she was induced to undertake to discover, if possible, the cross of our Saviour. The Holy Sepulchre, as the historian goes on to say,* was at that time covered by a vast mound of earth, which had been erected by the Gentiles on the spot as the substructure of a Temple of Venus built upon it over a stone foundation; and the ground round about, including Mount Calvary, was enclosed by a wall, and ornamented with plantations and otherwise in such a manner as to obliterate the vestiges of the Holy Sepulchre as much as possible. But S. Helena commenced the search as she had proposed to do, in spite of all difficulties; and though it is not particularly explained how the Temple of Venus was got rid of, nor the precise spot indicated where the excavation was made, it is affirmed unequivocally that three crosses were actually discovered there, buried in the ground;

* Sozomenus, lib. ii. cap. 1.

and also, within a little distance from the crosses, lying by itself, the actual board or tablet bearing the real inscription, as it is described in the New Testament, "JESUS OF NAZARETH, KING OF THE JEWS," written in Hebrew, in Latin, and in Greek. Still, however, the question as to which of the crosses the tablet belonged, or which of the three crosses was the true cross of our Saviour, remained to be determined, until the dilemma was overcome by an experiment of Macarius, Bishop of Jerusalem, executed on the occasion upon a lady of quality, who at that time happened to be confined to her bed by a grievous ailment. The three crosses were accordingly brought to her bedside by Macarius in the presence of S. Helena, and being one after another successively shown to the sick lady, the first and the second produced no effect whatever, but at the appearance of the third the almost expiring patient suddenly opened her eyes, and with health and strength perfectly and miraculously restored, leaped out of bed immediately. Such being the satisfactory result of S. Helena's pilgrimage, the aged Empress, according to the tale of the historian, carried with her back to Rome a portion of the Redeemer's cross, carefully deposited in a silver box, in which she then buried it in the crypt of the basilica, with the exception of a small fragment, together with one or more of the venerated nails, presented to her son Constantine. The latter, regarded by the Emperor in the light of an amulet of inestimable value, were accordingly welded in the iron crown of his helmet and in the bit of his charger.

It may seem extraordinary, considering the importance naturally belonging to the building under the above circumstances, that from the time of its consecration by S. Silvester, about the year 306, the accounts relating to it for many centuries afterwards are far more imperfect than of very many ordinary Roman churches; all that I find recorded of it is in fact, with the exception of vague and general allusions to various restorations, that it was rebuilt by Gregory II. about the year 715, and again by Lucius II. in 1144, and finally, that having been conceded by Pius VI., about the year 1560, to the congregation of Cistercian monks, whose convent is annexed to the building, and who now perform the offices of the church, it was put in the condition it appears in at present

by the architect Domenico Gregorini, under the auspices of Benedict XIV.

With regard to the exterior, the façade, not exceeding in dimensions many of the Roman churches, is blended with the frontage of the Cistercian convent, and forms a projecting curve between two lateral wings, both the latter belonging to the convent, which, extending to both sides and the rear, encompasses that portion of the basilica. The summit of the central projection is surmounted by a balustrade, and the balustrade crowned with statues of ordinary execution; in the rear appears a square brick tower of the middle ages, belonging to the convent. There are three entrances, of which the central is by an arched portal, and the others by rectangular portals; and four pilasters support the main entablature, on whose frieze is a Latin inscription in large capital characters, of which I am not provided with a copy, but whose purport is, that a portion of the Holy Cross of our Saviour is contained in the basilica. The central arch is supported by two pairs of Roman Ionic columns of travertino, six feet in circumference, from which measurement some idea may be formed of the limited size of this basilica.

In order to obtain admittance to the interior, as the church, being in an isolated situation, is seldom open, it is necessary to apply to the friars of the Cistercian convent, of which the door is on the right wing of the building. The entrance, after passing through either of the three portals, is through an oval chamber or vestibule, of which probably the space now covered by a roof originally served the purpose of an open atrium, as in the instance of the church of S. Clemente. The ceiling is an oval dome surmounted by a lantern cupola, and the pavement is composed of red tiles and stripes of travertino. The circumference of the oval area is surrounded by a portico supported on piers faced with pilasters, with the exception of two pairs of columns of granite and one pair of bigio lumachellato, the former two pairs of which flank and the latter pair stands within the portal leading into the basilica. The walls, the ceiling, and the whole interior are plain and whitewashed.

The basilica is constructed in the form of a triple nave, divided by compound piers faced with pilasters, and planted so as to comprise three intercolumnial spaces, of which the central

is considerably narrower than the two others. The architraves of the wider are supported each by a pair of columns, of which the first pair on the left are of the granite of the island of Giglio, and of the remaining six columns, one pair are of grey, and two pair red Egyptian granite: the capitals of the columns and of the pilasters are an irregular description of composite, of which the spiral folds of the volutes commence at the bottom and proceed from right to left, instead of commencing at the top from left to right in the usual form. The walls above are here and there ornamented with stucco bass-reliefs and a little gilding, but are for the most part plain and whitewashed. The ceiling of the middle nave, which is of an unusually lofty pitch, is an elliptical vault, composed of an uncouth framework of boards so ill-closed, that the gaping seams cause considerable deformity: the surface is nevertheless ornamented with carving and gilding, and a large central picture. The pavement of the whole church, naves, transept, and choir, is opus Alexandrinum. Near the entrance are two basins for the purpose of containing holy water, formed of white marble, and sculptured at the bottom in bass-relief, representing eels and various sorts of small fish, as if it were intended to create an appearance of live fish swimming in the holy water.

The ceiling of the SIDE NAVES is vaulted with groins, and the surface whitewashed; and within each nave are three lateral chapels, all of which are quite plain, and of such an ordinary character that I preserved no memoranda relating to them, otherwise than that all are similar to one another, and each is contained within a shallow arched recess, without balustrade or other protection Each altar is surmounted by a pediment painted on the wall in imitation of marble. There is, however, to be observed, in the second chapel in the left-hand nave, a figure of our Saviour on the cross, of wood, painted in natural colours, which is placed above the altar, instead of an altar picture.

The TRANSEPT, of which, though the high altar stands isolated in the middle, the area is more than usually narrow in proportion, is elevated above the naves by three steps. The ceiling is flat, and formed of painted boards ill-jointed as the boards of the middle nave, though ornamented with gilded panels, and a central picture. There is no altar at either

extremity, but at the right-hand extremity there is a door leading to a small sacristy or oratory, a very small square chamber with a vaulted ceiling painted in fresco in a peculiarly delicate style. The pavement of the chamber is composed of red tiles, and on each side are a row of wooden seats or stalls for the dignitaries.

The CHOIR or TRIBUNE is in form of a spacious absis, of which the semidome is painted in fresco by Pinturicchio, on a subject relating to the discovery of our Saviour's cross at Jerusalem by S. Helena, and in colours, among which sky-blue predominates, all exceedingly vivid: the lower concave is lined with pilasters coloured in imitation of marble; and in the space between are two fresco pictures by Corrado Giaquinto, both representing the martyrdom of saints. Below, a low bench of travertino encompasses the whole semicircle, with the exception of a space in the centre occupied by a ciborium, which is elevated by three steps above the pavement, and is contained within a niche in the wall, surmounted by a pediment supported by two pairs of small columns; of these columns the inner pair are porphyry and the outer pair Porta Santa. The ciborium is of white marble, in the form of a pedestal, on the dado of which are sculptured two angels in bass-relief.

The HIGH ALTAR, as before stated, stands isolated in the middle of the transept; it is elevated on all the four sides by two steps above the pavement, and its basement, which is in the form of a quadrangular pedestal, is sheathed with verde antico; the mouldings are of pavonazzetto and Hymettian, and it is flanked at the angles by four columns that support the canopy, two of which are of breccia corallina, and two of Porta Santa, with composite capitals of the same irregular description as those of the columns in the middle nave: the torus and plinth are of gilded bronze, and the pedestals of Hymettian marble, with mouldings of Africano of very superior quality. The canopy, which is composed altogether of pavonazzetto marble, consists in the first place of a curved instead of a straight entablature, that rests upon the columns on all the four sides of the structure; and upon the two angles facing the nave are placed in a seated attitude a pair of infant angels of gilded bronze, which support a festoon of fruit and flowers of the same material. From the four

angles, four curved pieces of pavonazzetto, highly ornamented with sculpture, converge upon an apex above, so as to complete a figure that has some resemblance to a crown, above which is a sphere surmounted by a cross, both the latter of gilded bronze. An ancient sarcophagus of black basalt, containing the remains of the saints Cesarius and Anastasius, on each of the sides of which a pair of lions' heads are sculptured in bass-relief, and its edges are ornamented with mouldings of gilded bronze, is supported on four lions' claws of the same material, at the foot of the altar.

On each side of the tribune a door leads from the transept to a crypt under the basilica, where the so called fragment of our Saviour's cross, from which the title "*Santa Croce*" is derived, is deposited, though no person is permitted to see the relique without the Pope's special authority; admittance to the crypt is granted without any restriction to male visitors, but women are peremptorily excluded; application at all events must be made to the friar who acts as sacristan. The descent is usually performed from the door on the right-hand side of the tribune, and the ascent by the other; and on descending there may be observed near the entrance, engrafted on the wall, a long inscription relating to the sacred object in question, said to be a part of the *titulus* or board that bore the super-scription. At the bottom of the passage, which is a cordonata, or inclined plane without steps, there is another inscription on the wall, prohibiting the entrance of women within the crypt, expressed briefly, and, though I am not able to state the words precisely, in the most stringent terms.

The area below consists of two chambers, or rather of one oblong chamber, of which the direction lies parallel to the transept, divided unequally by an iron railing into two compartments, of which the first is the smallest. The area of the first compartment, called the CHAPEL OF JERUSALEM, is square, and the ceiling vaulted, and covered with mosaics attributed to Baldassare Peruzzi. The pavement is composed of red tiles, and in the middle is a slab of marble containing the following inscription relating to the deposit below of the holy earth from Mount Calvary:—"Hîc tellus sancta Calvarie soli, me A. B. Beatâ Helenâ, in inferiorem fornicem demissa, servata est,

atque inde nomen Hierusalem capelle juditum."* On the right-hand side of the chamber is a plain altar contained within an arch of pavonazzetto that spans the whole breadth of the compartment. On the left-hand side opposite there is another altar, of which, being under repair, and concealed by a board partition at the time I visited the spot, I am not able to state the particulars. On the side containing the entrance portal is a marble statue of S. Helena represented leaning upon a cross which rests on the ground; it is contained within a niche lined with bigio, and the niche is enclosed within an arch of Africano.

The compartment on the other side of the iron grating is oblong in its area, and the ceiling is an elliptical vault with arched spaces along the base. Close within the grating stands a white marble pedestal that appears, according to an inscription engraved upon it, of which I have not preserved a copy, to belong to the statue of S. Helena in the other compartment. On the right-hand side of the chamber is a fine monument dedicated to one of the monks of the Cistercian convent, who was elevated to the dignity of a cardinal. It is enclosed within an arch whose sides within are lined with Sicilian jasper, and the principal objects belonging to it are a marble statue of the cardinal in a kneeling attitude within a pulpit furnished with cushions and mantle, all of white marble. The hands of the figure are raised in prayer, and at the foot of the pulpit is an eagle, which, with extended wings, and apparently impelled by vindictive rage, is trampling on two large open folios. The above figure flanks the pulpit on one side, and another figure of an eagle flanks it on the other, the latter sculptured in bass-relief on an heraldic shield and surmounted by a cardinal's hat. The entire group is elevated on a pedestal of light blue Carrara marble, with a rough base of stucco, coloured in imitation of grey granite. On the eastern extremity of the compartment is an altar extending the whole breadth, and protected by iron rails. The ceiling is vaulted and painted in fresco, and instead of an altar picture there is a Pietà sculptured in bass-relief on a tablet of white marble. From the point where we are now arrived a cordonata, similar to the other, leads to the door in the transept on the left side of the choir or tribune.

* Juditum: *sic* in orig. (*vice judicatum*).

S. EUSEBIO.

Proceeding from the Basilica di Santa Croce towards the Basilica of S. Maria Maggiore, as far as the ruin called Trofei di Mario, described in the first section of this chapter, there is to be observed, after passing the road that diverges to the gate of S. Lorenzo, on the right-hand side of the way, a small oblong enclosure, at the extremity of which is situated the Church of S. Eusebio. The church is of great antiquity, and there are authentic accounts of its existence in the reign of Gregory the Great, about the year 590; after which period nothing more appears to be said of it till the reign of Leo XII., when it had fallen into the possession of a congregation of Celestine monks whose convent was annexed to the building. About the year 1825, Leo XII. conceded the church and convent to the Society of Jesuits, who, until the recent suppression of their order, appropriated the convent to the purposes of recreation and retirement during the performance of their religious exercises. The entire domain, comprising the church, its enclosure in front, and the convent, with a pleasant garden, particularly corresponds with the *beau idéal* that appears to have been invariably sought for and obtained by the Jesuits in all their establishments in Rome, namely, the combined advantages of an unrestricted communication to and fro from without, and undisturbed solitude within; accordingly, the site of the church and convent in question is upon a narrow isolated slip of ground,* which, bounded on all its four sides by roads, extends to the gate of S. Lorenzo. In the convent garden were discovered some years ago, some ancient walls, covered with fresco painting, and a spirally fluted column of Oriental alabaster, which latter is now in the Vatican.

The interior of the church is constructed in the form of a triple nave, divided by piers, faced with Roman Ionic pilasters of coloured stucco. The ceiling is vaulted, with two arched spaces along the base, and is strengthened by four arches which spring from the piers; the surface is coloured like the piers, and in the middle is a fresco painting by Mengs, considered one of his best performances; it represents S. Eusebio, the

See page 313.

patron saint of the church, surrounded by angles at his apotheosis. The pavement of the whole church is composed of red and yellow tiles.

In each of the side naves are contained two lateral chapels, all similar to one another, and so exceedingly plain as to require no description, though it may be observed that each consists of an altar table appended to the wall, and surmounted by a painted representation of a marble pediment and columns.

The TRANSEPT, which coincides in length with the breadth of the church, is elevated above the naves by three steps, and at each extremity is a fine altar. The pediment of the one on the right hand rests on a pair of columns of breccia pavonazza, and the pediment of the one on the left hand rests on a pair of columns of breccia corallina; the altar pictures of both are enclosed in fixture frames of marble.

The CHOIR or TRIBUNE is elevated above the level of the transept by three steps, but it is concealed by the high altar placed on the summit, and two flanking portals protected by a curtain: it is furnished with a range of wooden seats or stalls, carved and very highly polished, for dignitaries.

The HIGH ALTAR, which stands isolated in the position above stated, consists, in the first place, of a massive quadrangular basement, like a pedestal, inlaid with various sorts of fine marble, Sicilian jasper, and alabaster; planted at the four angles are four columns of breccia pavonazza, which, flanked each by a pair of demi-hexagonal pilasters of Porta Santa, support a canopy. The canopy, of which I cannot give a precise description, consists principally of a quadruple pediment, of which one of the four portions that faces the nave is in the broken form, and contains in the open space a monumental tablet, on which a picture is painted.

S. BIBIANA.

Returning by the same road by which we arrived at the church of S. Eusebio, as far as the Trofei di Mario, and taking the road which, close to the latter ruin, diverges to the gate of S. Lorenzo, the church of S. Bibiana is situated, on the right-hand side of the way, at about three-fourths of the distance. The church is supposed to have been originally built by a

Roman matron named Olimpia, in whose house or palace the patron saint, S. Bibiana, resided. S. Bibiana, her father Flavian, her mother Dafrosia, and her sister Demetria, suffered martyrdom, according to the church chronicles, owing to the tyranny of Apronianus, who was appointed prefect of Rome by Julian the Apostate. Apronianus, as the story is related in the *Biographie Universelle*, having lost an eye, in consequence probably of a natural ophthalmic ailment, and pretending to attribute the accident to the machinations of the Christians, especially to the family of S. Bibiana, caused the father Flavian to be burnt so grievously on the cheek with a hot iron, that he died a few days afterwards, the mother Dafrosia to be beheaded, and S. Bibiana to be scourged to death with cords in which small pieces of lead were braided. Demetria, whatever might have been the fate allotted to her, disappointed his intentions, and on being summoned to his presence to receive her sentence, suddenly dropped down dead.* Ammianus Marcellinus,† whose authority is quoted in the *Biographie Universelle*, confirms the circumstances here related so far as the loss of an eye by Apronianus, but he does not mention a word of S. Bibiana or any of her family.

A little more than a hundred years afterwards the church was reconsecrated and dedicated to S. Bibiana, by the bishop of Rome, Simplicius, after which period there are no further accounts till, in the year 1224, it was restored by Honorius III. And finally, about the year 1623, it was rebuilt, and the new façade especially constructed by the architect and sculptor Bernini, under the auspices of Urban VIII.

The interior is constructed in the form of a triple nave, divided by columns previously belonging to ancient buildings, four on each side. Five of these are of red granite, one grey granite, and two, spirally fluted, white Lesbian marble; the capitals are various, and for the most part of irregular formation; the torus and plinth of all Hymettian. The ceiling of the middle nave is flat, and composed of plain boards, laid together so loosely, that one might imagine the operation was intended to be temporary. The pavement of the whole church is of red and yellow tiles. The side walls above the columns are painted in fresco, in pictures that, covering the entire surface, relate to

* See art. 'Bibiane.' † Lib. xxvi. cap. 3.

the history of S. Bibiana; those on the right-hand side are by Agostino Ciampelli, and those on the left by Pietro da Cortona, though the latter, it is said, have been retouched by the Baron Carmuccini. Close to the entrance there is to be observed on the left-hand side, upon the gable wall, a portion of a column, said to be the same to which S. Bibiana was bound when, as above related, she suffered martyrdom. It is of rosso antico marble, doubly protected by an iron lattice within a strong iron grating; and above, engrafted on the wall, appears the following inscription: "Ad hanc columnam Sancta Bibiana alligata, martyrium consummavit."

The ceiling of the side naves is flat, and composed of loose boards, similar to those of the ceiling of the middle nave. Each nave contains one lateral chapel, protected by a low marble balustrade, and a chapel at the farther extremity.

In the lateral chapel in the LEFT-HAND NAVE the pediment of the altar is of Hymettian marble, and supported on a pair of columns of breccia corallina; the altar picture is contained within a fixture frame of Africano, and on one side is a monument of which the principal object is a small sarcophagus of Porto Venere. The chapel at the extremity is of the plainest description, merely comprising an altar table appended to the wall, and an altar picture.

In the lateral chapel in the RIGHT-HAND NAVE, the pediment of the altar is supported on a pair of spirally fluted columns of Hymettian, and the walls on the right and left are furnished with a glass case six or eight feet in height, in which, arranged on several shelves, are preserved the bones of various martyrs, some wrapped in silvered and gilded paper, and tied with ribands, and all disposed with a view to effect in the way of ornament. The chapel at the extremity is precisely similar to the chapel at the extremity of the left-hand nave.

The HIGH ALTAR is elevated above the middle nave by three steps; the pediment, triangular in form, and composed of Hymettian marble, is of an exceedingly elegant model, and supported on a pair of Roman Ionic columns, which, together with the capitals, are of white marble. Instead of an altar picture a very beautiful marble statue by Bernini of S. Bibiana is placed above the altar. The figure is represented standing close to a rock, with a bunch of flowers at the feet and a mar-

tyr's crown above the head. The right foot is raised, and rests on a fragment of the rock, while the balance of the body, the weight of which is thrown on the left foot, as the head inclines a little backwards, is preserved by the right elbow, that leans on a truncated column, with the fore arm elevated perpendicularly. The left hand grasps a palm branch, and supports the drapery. Underneath the altar is a very splendid sarcophagus, of the description of alabaster called *alabastro a onice*, on the sides of which are sculptured, in bass-relief, two large rings in imitation of handles, and in the middle the head of a leopard. It is said to contain the remains of the mother and two daughters, S. Dafrosia, S. Bibiana, and S. Demetria, and the following inscription is above the altar: "Sub hoc altare recondita sunt corpora Sanctarum Bibianæ, ac Demetriæ, et ipsarum matris Dafrosiæ."

S. ANTONIO ABBATE.

Returning from the church of S. Bibiana into the grand thoroughfare at the Trofei di Mario, thence turning to the right hand and proceeding a little farther towards S. Maria Maggiore, passing the church of S. Eusebio, which we have already visited, on the right hand, we arrive at the church of S. Antonio Abbate, which is situated on the same side of the way. The church, celebrated for the ceremony of the benediction of animals, described in the first section of this chapter, is omitted by Nibby altogether in his category; nor do I find there or elsewhere any accounts of its history, otherwise than that according to some authorities it is supposed to have been built on the site of a Temple of Diana, which, according to others, is assigned to the immediate vicinity of a spot in the Via di Suburra, where Tullia drove her chariot over the dead body of her father, Servius Tullius.* A convent is attached to the church upon its northern flank, of which the entrance is by a round-topped Gothic arch, very deeply recessed, whose cylindrical mouldings of white marble spring from two pairs of small Doric columns of pavonazzetto.

The interior is constructed in the form of a triple nave, divided by piers faced with Roman Ionic pilasters. The ceiling

* See page 304.

of the middle nave is vaulted, and strengthened by arches springing from the piers; and the pavement of the whole church is composed of red tiles.

The side naves are more than usually lofty, and in the right-hand nave there is only one lateral chapel, and a chapel at the extremity: in the left-hand nave there is no lateral chapel, though there is also a chapel at the extremity. The walls, which are unusually lofty, as above stated, are covered all over from top to bottom with a very extraordinary series of fresco pictures, painted continuously from end to end, with a long and minute explanatory description in Latin of the several subjects at the bottom of each, relating to the various conflicts which S. Anthony is recorded to have been engaged in with the Devil, whose innumerable shapes assumed, and stratagems invented to lead the Saint astray, are delineated very graphically. In order to become perfect in the wiles and craftiness of the arch enemy of mankind, exhibited in this interesting chapter of mythology, it were indispensable to devote very many leisure hours to the purpose; but not having had an opportunity to do so, and on a mere cursory inspection, I can only state that the subjects are exceedingly numerous, and expressed by very many figures, large and small, in the foreground and in the background, of S. Anthony and the Devil; where it may be observed particularly that the latter, under all the various shapes and circumstances, is invariably represented in an uncouth or grotesque shape, and that S. Anthony continually gains the palm of victory.

In the right-hand nave the single lateral chapel is so close to the entrance, that the right-hand wall, and also the right-hand wall of an intermediate vestibule, are the gable-wall of the building. The area of the vestibule is square, and the ceiling a dome surmounted by a very small lantern cupola: the concave of the dome is painted in fresco, the drum is plain and whitewashed, and the spandrels of the supporting arches are painted in fresco, as are also one of the lunettes above the cornice, and the walls below. On the right-hand side, which is identical with the gable wall of the church, as before stated, is a picture representing the Birth of S. Anthony, where the lying-in lady is surrounded by a host of gossips and attendants, and the circumstances of the event are delineated

with more than common minuteness. Another picture on the same wall represents S. Anthony, a boy of six or seven years old, in the presence of the Bishop, who, as he lays his hand on the child's head, is made to exclaim prophetically, according to an inscription that appears underneath, "Questo fanciullo sara gran Santo." The chapel beyond the vestibule is protected by a low marble balustrade, and is contained within an arched recess. The pediment of the altar rests upon a pair of columns of bigio marble, and above the altar, instead of an altar-picture, there is a figure of S. Anthony of wood, coloured in the natural colours, enclosed within a glass frame. The altar is elevated on a basement or substructure that extends the whole breadth of the chapel, and on each side is wrought in inlaid work the same design in duplicate, the figure of a tiger devouring an ox, where the colours of the marble correspond with the colours of the animal represented; and the colours of the tiger especially are very effectively rendered in giallo antico and very dark-coloured serpentine. The chapel at the extremity of the nave is protected by a low marble balustrade, and is contained within an absis: of the interior, which is of the plainest description, I have not preserved particulars; neither have I of the chapel at the extremity of the left-hand nave, which is precisely similar to the preceding.

The HIGH ALTAR is protected by a low balustrade of breccia di Francia, and is situated at the extremity of the middle nave, in front of the choir or tribune, which, however, is entirely concealed by a lofty screen.

BASILICA OF S. MARIA MAGGIORE.

The Basilica of S. Maria Maggiore, planted in the grand straight street that leads from the Basilica di Santa Croce to the church of S.S. Trinità dei Monti on the Pincio, occupies a beautiful and commanding position, whence the thoroughfare from the southward, skirting both its flanks and reuniting upon its northern façade in the open piazza decorated with an Egyptian obelisk, descends and afterwards ascends a graceful acclivity, through ground which, if it were not in the middle of a city and covered with streets and

houses, might be termed a gentle valley. In the open space or piazza in front of the southern façade is planted the splendid column, surmounted by a group of the Holy Virgin and the Infant Saviour, which, together with the obelisk upon the northern façade, was described in the first section of this chapter. On a spot supposed to be not far removed from an ancient temple of Juno Lucina, the church was originally built in the year 352 by the Bishop of Rome Liberius, who, it is said, dreamt on the night of the 4th of August a miraculous dream, in which, by Divine intimation conveyed to him in his sleep, a fall of snow was predicted on the next day on the Esquiline, to an extent limited to the precise ground-plan of the basilica which he was directed to build. And not only, as the circumstances are recorded by the legends of the Roman Church, did the snow actually fall on the next morning, the 5th of August, precisely according to the manner and conditions above stated, but the very same dream was also dreamt by another eminent personage, of whom, notwithstanding, no farther accounts have been handed down to posterity than that he was a patrician, and his baptismal name "Johannes." Liberius, accordingly, immediately set about the building of the basilica, of which the title for many centuries was, in consequence of the miracle of the snow, "*S. Maria ad Nives*," and also after the name of Liberius it was called *Basilica Liberiana;* subsequently it received the epithet "*Maggiore*," on account of being the largest of the numerous churches in Rome dedicated to the Holy Virgin, notwithstanding that its rank among the seven basilicas falls after S. John Lateran, and consequently stands third after S. Peter's: it is governed by a chapter of canons, among whom the principal is a cardinal. In the succeeding century, or about the year 432, the building was considerably increased under the form which it retains to the present day, corresponding in an eminent degree with the characteristics of the ancient basilica. Among the various restorations effected by succeeding pontiffs, I find none recorded until the year 1290, when Nicholas IV. repaired the tribune and ornamented it with mosaics. Afterwards, about 1575, a general repair of the whole building was effected by Gregory XIII., and again other repairs by Clement X., about the year 1670; and finally, about the year 1750, the interior was entirely

repaired and decorated, and the south-eastern façade rebuilt by the architect Fuga under the auspices of Benedict XIV. With regard to the aspect, however, it is to be remarked that, as in the instance of the Basilica di S. Croce, it is not east and west, but coincides precisely with the line of the thoroughfare, which is from south-east to north-west very nearly: its divergence, however, is not quite so great as is that of the Basilica di Santa Croce. It may here be remarked also, that as there is a façade and entrance upon each gable, and as the doors of the basilica are open during the whole of the day, persons passing that way on foot, whether to admire the decorations within, or to avoid the divergence of the thoroughfare without, almost invariably avail themselves of the advantage of a straighter course by passing through the interior.

The south-eastern or principal façade, built by the architect Fuga, as above stated, is an elevation consisting of three portions, a central portion and two wings, all of which are of equal altitude; so that were it not that the central portion bears the appearance of church architecture, and a square brick tower of the middle ages rises above the eastern, it might almost be said rather to resemble the elevation of a modern palazzo. The central portion, however, in front of which is a circular central cordonata, leading to a broad paved platform, whence three steps ascend into the interior, comprises a double portico, one above the other, after the fashion of S. John Lateran, with the exception that the balconies above, answering to the five entrances below, are only three in number. The summit is crowned by a balustrade, on which are planted in the middle a statue of the Holy Virgin bearing in her arms the infant Saviour, which is flanked on each side by two statues of apostles. The upper balconies are protected each by a marble balustrade, and the splendid airy interior of the common corridor, to which all three belong, is seen by a spectator standing below to great advantage through the arched portals; that is to say the ceiling and back wall of the corridor, the former of which is covered with mosaics of the thirteenth century, attributed to Gaddo Gaddi, a contemporary of Cimabue, and the latter is painted in fresco. From the central balcony the Pope bestows his benediction on the people once every year, at the festival of the Assumption of the Holy Virgin.

The five entrances into the lower portico are by five rectangular portals, of which the architrave rests on a pair of columns of travertino, and the aperture is protected by iron rails. The portico within is surrounded by a splendid cornice of Hymettian marble, supported by numerous pilasters of the same material planted in pairs, which, in addition to similar pediments that surmount the portals, and some white marble bass-reliefs, leave but a small portion of the surface of the walls undecorated. The portals moreover, five towards the exterior, five corresponding ones communicating directly with the basilica, and one at each extremity, are simple in form, massive in construction, and furnished with jambs and lintels of Hymettian marble, with the exception of the one leading into the church, the last to the eastward, which is the Porta Santa; and here, as at S. John Lateran, blocked up with masonry, and opened only once in every twenty-five years, on the occasion of a jubilee. Of this portal, as in the instance of S. John Lateran, the jambs and lintel are of Porta Santa marble; as regards the aperture, it is closed with common plaster or stucco, with a small cross of brass engrafted in the middle. Of the central portal on both sides, the pediment is supported by a pair of Roman Ionic columns of granite. The pediment of the portal on the eastern extremity, which contains a door leading to the upper portico, is supported by a pair of Roman Ionic columns of granite, and above is a white marble bass-relief. The pediment of the portal on the western extremity is supported by a pair of Roman Ionic columns of granite; it contains, within a niche corresponding with the portal opposite, a bronze statue, by the Cavaliere Lucenti, of Philip IV., King of Spain; and underneath, or above the statue, is a Latin inscription, of which the purport is, that it was erected and dedicated by the chapter and canons of the Basilica to his Catholic Majesty, in gratitude for the royal munificence exercised towards the church of Rome.

The basilica is constructed in the form of a triple nave, divided by splendid ancient columns of Hymettian marble, in number eighteen on each side, and 8 feet 1 inch in circumference, supposed to have belonged to the Temple of Juno Lucina, whose site, as before stated, is assigned by the antiquaries to the immediate vicinity. The capitals are Grecian

Ionic, the torus and plinth of the same material, and below is a very shallow base of bigio. The range of eighteen columns is moreover increased to twenty on both sides by the interpolation of a pair of columns of grey granite between the fourteenth and the fifteenth, both which latter pairs serve as an approach to the Borghese and SS. Sagramento chapels; and as each of these supports an arch, the long continuous line of entablature which otherwise would be perfect is thereby broken. The continuous entablature extends to a length so extraordinary notwithstanding, that the effect is hardly perceptibly marred by the interruption, and it remains still a principal feature of beauty in the building and a striking characteristic of resemblance to the model of the ancient basilica, such as, with regard to the churches of that class in Rome, places S. Maria Maggiore the very first in the category. The cornice is ornamented with white and gold, and the frieze is wrought in mosaic. The ceiling, constructed by the architect Sangallo, is flat and coffered with coffers richly carved and gilded; and being, as it is said, 280 feet in length and 50 feet in breadth, far exceeds in its vast area every other flat ceiling to be seen in any of the Roman churches. The pavement of the middle nave is opus Alexandrinum interspersed with stripes of ordinary marble. The side walls above the columns comprise on each side an attic faced with Corinthian pilasters fluted with white and gold, and with gilded capitals, which pilasters, planted on the main entablature, support a smaller cornice close to the ceiling; every intercolumnial space is occupied by a square picture in very ancient mosaic, said to belong to the fifth century; and above these is a row of fresco paintings and windows alternate with one another. Upon the gable wall above the entrance is a circular window, flanked on each side by one picture in mosaic and another in fresco. Close to the entrance, on the right hand and on the left hand of the nave, are two fine monuments placed between the first column and the gable wall so as to fill up the space entirely, and a basin of holy water is supported on each of their basements.

The monument on the right hand, constructed by the sculptors Guidi, Fancelli, and Ercole Ferrata, is the monument of Clement IX., and comprises three marble statues, one of

Clement IX., represented in a seated attitude upon a pedestal of breccia corallina, with base of breccia tracagnina; another of a female personification of Religion in an upright attitude bearing a cross, with an infant angel lying at her feet; and the third of a female representing Charity, also standing upright with an infant at her bosom. The two latter figures are surmounted by circular marble medallions wrought in bass-relief, and all three are contained in niches flanked on each side by a column and pilaster of Porta Santa, with Roman Ionic capitals of white marble: this Porta Santa marble is of a singular quality, with a greater prevalence of white than common, and of an unsually fine texture. The columns and pilasters support a massive pediment with lateral wings, all of white marble with the exception of the frieze of verde antico and the tympanum breccia corallina; and are planted on a basement extending the whole breadth of the monument, of which basement the upper portion is composed of a tablet of rosso antico, containing the inscription between two tablets of Hymettian, and the lower portion of Porta Santa, Hymettian, and bigio.

The monument on the left-hand side of the entrance corresponding to the above, though nearly similar in form and dimensions, is considerably inferior in material and in execution. It is the monument of Nicholas IV., and was constructed by the sculptor Leonardo da Sarzana.

The ceiling of the side naves consists of the soffits of a series of round arches, which are ornamented with mouldings and rosettes of white and gold, and of plain vaulting in the intermediate spaces; the arches are supported by pilasters of Hymettian marble, corresponding with the columns of the middle nave. In the left-hand nave there are five, and in the right-hand nave are also five lateral chapels, and in the latter in addition a small chapel at the southern extremity. In the left-hand nave, commencing at the southern extremity, the space at the back of the monument of Nicholas IV. above referred to, in consequence of the intercolumniation being filled up by the structure, is transformed into a vestibule, which is surmounted by a lantern cupola, and contains two monuments, one on the east and the other at the west side.

The monument at the eastern side is the monument of a

cardinal, whose name I cannot state, surmounted by a pediment of fantastic form resting on a pair of half-columns of bianco e nero marble. Within the columns, elevated on a broad pedestal composed of various sorts of marble and bearing on its face the inscription, is a sarcophagus of bianco e nero; and above the sarcophagus, contained within a shallow niche, a white marble bust with drapery of porphyry. The bust is supported by a pair of infant angels sculptured in bass-relief.

The monument on the western side is the monument of a canon of the basilica, whose marble statue is represented within a pulpit of Sicilian alabaster, in the attitude of preaching to a congregation. At the foot of the pulpit is a lion of white marble in a crouching attitude; and on one side is the statue of a female representing Religion pressing a large cross to her bosom—it is very beautifully sculptured; and on the other side are two other statues of females. All are elevated on a massive pedestal of verde antico, underneath which is a broad base of Sicilian jasper projecting in a concave, and bearing the inscription in the middle on a tablet of black marble.

On the flank wall, a little above the vestibule, is another monument of a cardinal, surmounted by a pediment supported on a pair of columns of breccia corallina. It consists of a white marble bust with drapery of porphyry, underneath which is a tablet of marble bearing the inscription, and below the tablet a sarcophagus of Porto Venere sculptured in alto-relievo. The FIRST LATERAL CHAPEL is protected by iron rails, which, as is the custom in this basilica, are usually locked, in consequence, probably, of the church being continually resorted to by pedestrians almost as a common thoroughfare; the inconvenience is considerable to visitors, to whom the services of many individuals who have the separate charge of the chapels are indispensable. It is an oblong chamber, of which the ceiling is vaulted, with arched spaces along the base, and surmounted by a lantern cupola. The altar, elevated by five steps, is opposite the entrance; its pediment rests on a pair of columns of verde antico, and there is a picture on the wall on each side in addition to the altar picture. Upon each of the side walls there is also a monument, both similar to one another with regard to form and dimensions, but different in

the quality of the marble. The monument on the left-hand side is surmounted by a pediment supported on a pair of columns of Africano. Within the columns is a sarcophagus of bigio marble, and upon it the figure of a bishop, sculptured of the same material, represented reclining on the side, with the head elevated and supported on the hand and elbow; the sarcophagus is contained within a shallow arched recess, of which the back part is sheathed with bianco e nero marble. The monument on the right-hand side opposite differs only from the other with regard to the columns, which are bianco e nero instead of Africano. Both the above monuments are flanked on each side by a picture, and the remaining surface of the walls is plain and whitewashed. The SECOND LATERAL CHAPEL is of the plainest description, nothing more than an altar contained within a rectangular niche or recess, surmounted by an entablature supported on brackets; the altar picture is supported by a pair of angels of white stucco. The THIRD LATERAL CHAPEL is precisely similar to the preceding. The FOURTH LATERAL CHAPEL, called the Capella del Coro, is protected by lofty iron rails. It is a square chamber, of which the vaulted ceiling, plain and whitewashed, appears to have been originally intended to be a dome, for it is supported, as domes usually are, by four main arches comprising the whole interior; each arch is supported by a pair of columns of white stucco. The altar opposite the entrance is surmounted by a pediment resting on a pair of columns of verde antico. Upon each of the side walls, on the right and on the left, is a monument surmounted by a large pediment resting on a fine pair of columns of giallo antico, though of the remaining objects I have preserved no memoranda. The FIFTH LATERAL CHAPEL, called the Capella della Madonna, is the celebrated Borghese Chapel, to which the approach from the middle nave is, as before stated, through an arch interpolated between the fourteenth and fifteenth marble columns, and supported on a pair of columns of grey granite. The chapel, appropriated, as is the Corsini Chapel in S. John Lateran, to the purpose of a family mausoleum, was built after the designs of the architect Flaminio Ponzio, by Paul V., Borghese. Passing from the middle nave through the arch in question into the side nave, where we are at present, the portion of the ceiling overhead is

vaulted to a square area and surmounted by a lantern cupola, so as to give to the space in front of the chapel the appearance of a vestibule; the surface is coffered with small panels painted in fresco. The design altogether, taking into consideration the chapel of the SS. Sagramento opposite, amounts in some degree to an infraction upon the ancient model, inasmuch as the projection of both these chapels in their ground-plan beyond the flank wall of the building, converts the original parallelogrammic area, which is the characteristic of the old Roman basilica, to the figure of a cross, and the interpolation of the two arches above mentioned creates in addition a resemblance to the form of a transept.

The chapel is protected by lofty iron rails, in the form of columns, ornamented profusely with gilded bronze, chased and embossed, after the manner of those of the Corsini chapel in S. John Lateran, before described. The interior is in the form of a Greek cross upon a square area, and the ceiling is a dome surmounted by a lantern cupola, supported by four main arches which comprise respectively each of the four sides of the chapel. The depth of these arches is so considerable, that on both the sides of the one by which we enter, an altar of the ordinary size, itself a chapel according to the indefinite acceptation of the term, is excavated. Each of the latter is in fact a chapel within a chapel, as perfect in conformation as the average description of lateral chapels in the Roman churches; both similar to one another, each consisting of a small chamber protected by a low balustrade of brocatello, with cornice of Carrara; the ceiling a flat dome painted in fresco, and supported on four arches, of which one forms the entrance; another opposite contains the altar, and the spandrels of all four are painted in fresco. The first arch is lined upon its soffit with gilded rosettes, and the sides sheathed with very highly polished tablets of brocatello. The altar is surmounted by a triangular pediment of Hymettian inlaid with Sicilian jasper, resting on a pair of columns of bianco e nero; and in addition to the altar picture there is on each of the side walls another picture.

Passing between the two chapels above mentioned, into the capella Borghese, the dome, in consequence of the extreme loftiness of the drum, appears somewhat narrow in diameter; the drum is lined by eight Corinthian pilasters, painted in

imitation of Hymettian marble, and with gilded capitals; in the spaces between the pilasters are eight windows. The concave above, as well as the whole interior of the lantern cupola, is painted in fresco by a Florentine artist, Ludovico Civoli. Below the drum the spandrels of the four supporting arches are painted in fresco by the Cavaliere d'Arpino, and within each of the lunettes formed by the same arches on the cornice is a window, flanked on each side by a painting in fresco, of which those on the northern and the southern sides, that is to say, on the right and on the left of a person standing at the entrance, are by Guido. The main cornice that surrounds the whole chapel is of white stucco, with simple elegant mouldings, and a frieze of verde antico. The pavement is of inlaid marble, principally verde antico and brocatello, with an emblazonment of the Borghese arms for a central ornament, comprising the heraldic device in the middle, surrounded by a broad circular band of black marble, bearing the following inscription in large capital characters: "Paulus. Quintus. Pont. Max. an. Sal. MDCXI. Pont. VI."

Opposite the entrance is situated the magnificent altar of the Madonna, of which the balustrade in front is of wood, painted in imitation of verde antico and brocatello, that by no means corresponds with the other decorations, though it is overlooked among the many splendid objects that surround it. The altar is elevated by four steps above the pavement, and its pediment, of the broken form, and of gilded bronze, contains within the open space a monumental cippus, of white marble, on the face of which is a bass-relief, comprising numerous figures and other objects of gilded bronze, relating to the miraculous dream of the Pontiff Liberius; the snow is represented by white marble, and the tablet is surmounted by a group of infant angels of the same material. The extreme angles of the pediment are surmounted by a pair of large white marble statues of angels in a reclining attitude; its frieze is beautiful agate, marked with rich brown streaks, and it is supported by four splendid fluted Corinthian columns, with ribs of gilded bronze, and channels of Oriental jasper, in colour deep red, or rather purple, marked with white streaks; the capitals, torus, and plinth are gilded bronze, and the pedestals on which the columns are planted are sheathed with the same description

of agate as the frieze. The altar picture is a portrait of the Holy Virgin, from which the chapel derives its title, "della Madonna," inasmuch as the painting is attributed to S. Luke the Evangelist, the truth of which fact is endeavoured to be corroborated by a papal bull, of which an extract is to be seen on one side of the altar; the picture is encircled by a ground of lapis lazuli, with mouldings of Oriental jasper, and it is flanked on each side by a pair of statues of angels of gilded bronze. Underneath the altar is a sarcophagus, sheathed with lapis lazuli, and edged with mouldings of fior di Persico. The whole remaining surface of the wall, or in other words, of the tympanum of the main arch of the dome that encloses the altar, not occupied by the structure, is sheathed with a rare description of the black and white marble called bianco e nero di Francia, particularly remarkable for the resemblance of the white streaks upon the black ground to clouds driven furiously before a high wind; there are only two other specimens of precisely the same description of marble, that I know of, in Rome, one in the tribune of S. Peter's, and the other in the church of S. Maria Maddalena. The soffit of the same main arch is ornamented partly with fresco paintings by the Cavaliere d'Arpino, in medallion frames, and the remainder with gilded carving or bass-relief figures on white stucco; the upper portion of the sides is sheathed with tablets of various sorts of fine marble, two especially of extraordinarily large size, and very highly polished, of brocatello; and on the lower portion is a small portal with jambs and lintel of verde antico, and above it a niche lined with giallo di Sienna marble, containing a large marble statue.

On the left-hand side of the chapel the whole space within the main arch is occupied by the monument of the founder, Paul V., consisting of an architectural elevation that comprises two if not three orders. Within the lower order is a spacious circular niche, flanked by a pair of rectangular recesses, and surmounted by a pediment of white marble, extended by wings the whole breadth. The pediment is supported on four Corinthian columns of verde antico, with capitals, torus, and plinth of white marble, which columns, standing in a row, flank the niche and the recesses; their pedestals, on the face of which a tablet of alabastro a occhi is engrafted, are Hymettian,

with a double plinth of brocatello and bigio. The niche is sheathed with giallo antico, and contains a fine statue by Silla Milanese of Paul V., in a kneeling attitude, elevated on a pedestal of Hymettian. The following inscription, which appears to have been written by the pontiff himself during his lifetime, appears upon the face of the pedestal, engraved on a tablet of black marble, edged with mouldings of bianco e nero: "Paulus V. Pont. Max. Mortis memor, vivens sibi posuit;" after which, with an interval between, follows, "Scipio Cardinalis Borghesius, funus duci, justa solvi, corpus inferri curavit." Underneath the pedestal is a base of Oriental jasper, of which the colour is red streaked with white. The rectangular recesses are sheathed with Porto Venere, and contain each a large white marble bass-relief; the one on the right hand by Stefano Maderno, and the other by Buonvicino. Finally there are to be observed in each of the three spaces between the pedestals of the four columns a tablet of black marble, bearing an inscription of which I cannot state the purport. Within the second order of the elevation the principal objects, placed in a row above, and corresponding with the circular niche and the two rectangular recesses, are three groups of figures, sculptured in bass-relief, on very large tablets of white marble, enclosed in frames or mouldings of giallo antico, the central one by Ippolito Buzi, the one on the right hand by Vansoldo, and the one on the left hand by Francesco Stati. These three bass-reliefs are flanked by four white marble Caryatides, that, planted above the four columns respectively, support an entablature. The soffit of the main arch that encloses the monument is ornamented similarly to the other already described, including the pair of niches with their respective statues, which in the present instance are of S. Basil and David, by Niccolo Cordieri.

On the right-hand side of the chapel, the whole space within the main arch is occupied by the monument dedicated by Paul V. to Clement VIII., Aldobrandini, his friend and patron; it is so nearly similar to the other in design, that a particular description would amount to repetition, further than to cite the points of difference between the corresponding objects of one and the other. These points of difference are, in the first place, that the statue of Clement VIII., instead of being represented kneeling, is seated in the pontifical chair,

with the right hand raised in the act of benediction, and the following epitaph appears on the pedestal: "Clementi VIII. Pont. Max. Paulus V. Pont. Max. Rom. grati animi monumentum posuit." Secondly, the three bass-reliefs in the second order were sculptured by the artists Buonvicino, Mochi, Ippolito Buzi, and Pietro Bernini. And thirdly, the pair of statues in the niches on the side of the main arch, represent Aaron and S. Bernardo, and were sculptured by Enrico Cordieri.

The remaining portion of the nave between the Borghese chapel and the northern extremity is ornamented in a manner that partly corresponds with the vestibule at the southern extremity, and serves also as a vestibule to one of two entrances upon the northern gable. The small space in question contains four monuments, and also on the right hand and on the left hand two curious ancient inscriptions, relating to the history of the church, of which inscriptions I am unable to state the particulars; both are similarly executed in mosaic, in golden characters on a ground of black, on tablets six or seven feet in height, and two and a half feet broad. With regard to the monuments, one, comprising a group of large statues, is composed altogether of Cotanella marble; another is surmounted by a pediment resting on a pair of columns of verde antico; and the two others are surmounted by pediments, of which one, together with the columns on which it rests, is of white marble, and the other is supported on a pair of pilasters of bianco e nero.

In the right-hand nave the CHAPEL AT THE SOUTHERN EXTREMITY is built against the gable-wall, and is protected by a balustrade of pavonazzetto, with cornice of Hymettian inlaid with breccia di Aleppo. The altar is surmounted by a double pediment, one within the other, both in the broken form, the larger resting on a pair of columns of veined bigio, and the smaller on a pair of columns of lumachella.

The FIRST LATERAL CHAPEL is the Battisterio, a spacious chamber protected from the nave by iron rails, and within divided by a spacious open arch into two compartments, of which the first serves as a vestibule to the other, which is the larger. The ceiling of the first compartment is vaulted, with arched spaces along the base, and the surface covered with

gilded carving interspersed with painting in fresco; the arch above-mentioned is supported on a large pair of Roman Ionic columns of granite, and a pair of piers coloured in imitation of the same material. The ceiling of the inner compartment is similar to the ceiling of the other, and the pavement is of artificial Venetian breccia, the only instance I know of the composition being adopted in the Roman churches. Upon the side opposite the entrance is an altar contained within a recess flanked by a pair of large columns of cipollino; the pediment rests on a pair of columns of verde antico. On the same side is a door that serves as a side entrance from the exterior, and on the right-hand side is a door communicating with the sacristy. In the middle of the chamber is placed the object from which the chapel takes its title, a magnificent ancient basin of porphyry, that serves the purpose of the baptismal font, which was originally deposited in the Vatican, and afterwards, about the year 1825, transported hither by Leo XII., under the direction of the French architect Valadier. It is placed within an excavation that has been made in the pavement on purpose to receive it, after the fashion of the baptistery of S. John Lateran, extending a few feet below the level of the pavement, and surrounded by a circular balustrade of white marble, with cornice of breccia corallina. The porphyry basin is covered with a gorgeous convex lid of gilded bronze, furnished by Leo XII., ornamented with several bass-reliefs divided in compartments and surmounted upon the apex by a numerous group of figures of angels.

The SECOND LATERAL CHAPEL, called the Capella di Crocifisso, is protected by iron rails, and though of small dimensions, very superbly decorated with much simplicity. The area is square, the ceiling vaulted, and lined with coffers delicately ornamented with white and gold, and the pavement is composed of inlaid marble. The pediment of the altar, which is opposite the entrance, rests on a pair of columns of porphyry, and instead of an altar picture, a figure of our Saviour on the cross, from which the chapel takes its title, is placed above the altar, enclosed in a glass frame. The cornice that surrounds the whole chapel is of white marble, with frieze of verde antico, and it is supported by eight Corinthian columns and four pilasters, all with capitals, torus, and plinth of white marble,

planted on a dado, three or four feet in height, of Hymettian, which rests on a base of bigio; the light blue streaks of the Hymettian marble are peculiarly clear and distinct. On the upper part of the wall, on the right-hand side of the chapel, within the central intercolumniation, is a small door protected by a grating of gilded bronze, belonging to a repository in the form of a niche, that contains some of the reliques belonging to the basilica, among which the principal object is exhibited to the public once a year at the festival of the Nativity, namely, the cradle of our Lord and Saviour!!! The remaining portion of the intercolumnial surface of the walls, with the exception of the spaces occupied by two windows covered with a grating of gilded bronze, one on each side of the altar, is sheathed with tablets of breccia corallina and verde antico. The THIRD LATERAL CHAPEL is similar to the third lateral chapel in the left-hand nave. The FOURTH LATERAL CHAPEL is also similar to the fourth lateral chapel in the left-hand nave. The FIFTH LATERAL CHAPEL, opposite and corresponding to the Borghese chapel in the left-hand nave, is the Capella del SS. Sagramento, which was constructed about twenty years previously to the Borghese chapel by Sixtus V., after the designs of the architect Fontana. The approach from the middle nave by the interpolated arch, supported on its pair of granite columns, as well as the construction, after the fashion of a vestibule, of the portion of the nave immediately opposite the chapel, is similarly contrived to the other opposite; here, however, there is no lantern cupola, though the ceiling of the vestibule is vaulted in a single bay with groins, and supported on four arches with four fresco paintings on the spandrels. The interior, protected by iron rails like the Borghese chapel, corresponds with the latter also, so far that it is constructed in the form of a Greek cross upon a square area, and the ceiling is in like manner a dome with a lantern cupola. Upon the sides of the entrance arch also, one of the four that support the dome, and of extraordinary depth, two chapels, one on each side, are excavated. Both these chapels are similar to one another, each being square in area, the ceiling a small dome surmounted by a lantern cupola, and the surface of the concave divided into panels, which are painted in fresco. There is no pediment nor columns belonging to either, but each altar is

faced with a white marble bass-relief that has the appearance of being ancient, as if, judging from the subject and style of execution, it had formerly belonged to a sarcophagus; the side walls of both the chapels are painted in fresco. With regard to the remainder of the sides of the main entrance arch, not occupied by the entrance arches of the chapels, the surface of the lower portion is lined with Corinthian pilasters inlaid with marble, in tablets and medallions of various sizes, containing heraldic devices in bass-relief relating to the Papal arms; and the upper portion is painted in colours of brown or orange, whether in tempera or not I am unable to say, that resemble the effect produced by a point of heated iron.

Passing between the two chapels above cited, into the Capella del SS. Sagramento, similar as it is in the general style of its construction, it is considerably inferior in the decoration to the Borghese chapel, nor is there any altar at all on the side opposite the entrance corresponding to the magnificent altar of the Madonna. The wall, on the contrary, is partly sheathed with the finer sorts of marble, including a central tablet of Porta Santa, of very extraordinary dimensions, and partly painted in fresco; it would appear, however, as four steps such as seem intended for an altar have been completed, that an altar was originally proposed to have been erected and the design abandoned. The dome is equal in dimensions to the dome of the Borghese chapel, so that both domes are prominent and corresponding objects from without, on approaching the northern façade of the basilica; the concave is lined with gilded ribs, and in the intermediate spaces is covered with fresco painting; the drum is lined by a circular row of windows flanked, each window, by a pair of white and gold pilasters. The main cornice of the chapel is of a plain description, ornamented with white and gold.

The pavement is composed of inlaid marble, and in the middle the altar, from which the title "SS. Sagramento" is derived, stands isolated within a circular space excavated several feet below the area, and surrounded by a balustrade, whether of gilded bronze or marble I cannot say. The structure consists in the first place of a square basement of marble planted on the lower level, which is surmounted by a splendid ciborium in the form of an octagonal peripteral

temple of gilded bronze, ornamented with lapis lazuli; the ciborium is supported by four large statues of angels of gilded bronze, occupying the four angles of the platform, to which a quadruple flight of steps ascend on four sides of a square, the entire object thus emerging from below, considerably above the balustrade of the excavation, like a splendid tabernacle. The altar, to which there is a descent by a flight of steps, is situated below, upon the side of the basement opposite the entrance to the chapel; it is very small and of simple construction, and, instead of an altar picture, is surmounted by a bass-relief, on white marble, of the Nativity, where S. Joseph and the Holy Virgin appear kneeling at the side of the infant Saviour, whose head is encircled by a golden aureolus, and the heads of an ox and an ass are introduced in the background. The attitude and perfectly still expression of the figures and of the animals, which latter seem to be dozing, combined with the silence of the spot, and the dim light of a single lamp burning continually before the altar, harmonizes with peculiarly happy effect with the portentous scene represented, and reflects to the mind a sense of profound tranquillity, as if all nature, compelled to a state of reaction after the event, were suddenly lulled to repose. Within the pedestal, or within the ciborium, I cannot say which, is a receptacle that contains several extraordinary reliques, among which there is said to be a portion of the swaddling clothes in which our Saviour was wrapped, and a portion of the hay which lay in the ox's manger!!! Immediately opposite the altar, notwithstanding that the space is so confined that there is hardly sufficient room to stand, is placed a group in white marble representing S. Christopher carrying our Saviour on his shoulders.

On the right-hand side of the chapel the whole space within the main arch is occupied by the monument of Sixtus V., which so much resembles the monument of Paul V. in the Borghese chapel, and is constructed so nearly upon the same model, that a brief reference to the differences in the corresponding points will be sufficient. In the first place the statue of Sixtus V., sculptured by Giovanni Antonio Valsoldo, and placed upon its pedestal in a kneeling attitude, similar to that of Paul V., was erected, according to the inscription as follows, by the Cardinal and Vice-Chancellor Peretti, his sister's great-grandson:—

" Sixto V. Pont. Max. ex ord. minor. Alexander Perettus. S. R. E. Card. Vice. Can. ex Sorore pronepos perfecit." The pedestal on which the statue is placed, instead of being Oriental alabaster, is Africano marble; but the four columns, like those of the Borghese chapel, are verde antico, though the difference of the quality of the marble in other less important parts of the decorations which it would be needless to enumerate, is very considerable. The statues contained in niches in the sides of the enclosing arch are of S. Francis and of S. Anthony of Padua, sculptured by Flaminio Vacca and Pietro Paolo Olivieri.

On the left-hand side of the chapel the whole space within the main arch is occupied by the monument of Pius V., similar and corresponding to the monument of Sixtus V. opposite. Here a marble statue of Pius V., sculptured by Leonardo da Sarzana, is placed on its pedestal in a seated attitude, the right hand raised in the act of benediction, similar to that of Clement VIII. in the Borghese chapel, and upon the pedestal is the following inscription, by which it appears that not only is the monument of Pius V. similar to the latter, but the circumstances under which it was dedicated are similar also :—" Pio V. Pont. Max. ex ord. prædic. Sixtus V. Pont. Max. ex ord. minor. grati animi monumentum posuit." There is, however, to be observed in this monument an object that belongs to neither of the three others—a sarcophagus resting on the ground at the foot of the pedestal; it is composed of verde antico, ornamented with mouldings and wreaths of foliage of gilded bronze, and on a central tablet of the same material, engrafted on the side, is a figure of Pius V. in bass-relief, in a reclining attitude. Upon the lid is an heraldic shield bearing a Latin inscription, stating in brief terms that the remains of Pius V. are deposited in the sarcophagus; the inscription is surrounded by a border representing groups of angels in bass-relief.

The remaining portion of the nave between the SS. Sagramento chapel and the northern extremity is constructed after the manner of a vestibule similarly to the corresponding portion of the left-hand nave opposite. There are here two monuments, one upon the wall on the left-hand side, and the other on the wall on the right hand. The monument on the left is

surmounted by a pediment supported on a pair of columns of Africano. The other on the right hand, contained within an absis, was constructed in the thirteenth century. The absis is lined with marble sculptured in bass-relief and mosaic, in imitation of the perpendicular section of a Gothic church, and serves the purpose of a canopy above a white marble statue lying below. The statue is in a supine posture, resting on a narrow plinth of marble, on the edge of which is the inscription in old letter, the characters formed in mosaic.

THE CHOIR is elevated by two steps above the middle nave, from which it is divided by a broad and lofty arch that springs from square Grecian Ionic piers of Hymettian marble. The arch is lined upon its soffit and its sides with ancient mosaics that extend over a considerable surface of the wall above the crown. These mosaics, as well as those in the middle nave upon the attic, are said to have been executed about the year 434, in the reign of Sixtus III., and are considered an interesting specimen of the state of Christian art at that period. The arch stands a little distance removed within the steps, whither the flat ceiling of the middle nave is extended, and in front, close to the summit of the steps, is placed the isolated high altar; beyond the arch, between the soffit and the spacious absis, with which the nave, after the model of the ancient basilica, terminates, a few yards of vaulted ceiling, painted in fresco, is interpolated. The pavement is of inlaid marble. On each of the side walls of the interpolated space on the right and on the left is an organ surmounted by a pediment resting on a pair of fluted and gilded columns. The semidome of the absis is covered with mosaics of the thirteenth century, of which well known and celebrated works of art I will not pretend to give a description. In the lower concave there are also two mosaic pictures on each side, one above the other; and above the pictures a white marble bass-relief, and, above all, a pair of Gothic, lancet-shaped windows, the only instance perhaps in Rome of windows of that precise description.

THE ISOLATED HIGH ALTAR, placed on the summit of the steps which ascend from the nave, is elevated on a square platform, furnished on its four sides by a quadruple flight of three steps of giallo antico, protected by a balustrade of bigio, with cornice of Hymettian inlaid with verde antico. The structure consists

of a square basement of bianco e nero and giallo antico, at the four angles of which are planted on pedestals four Corinthian columns of porphyry, with capitals, torus, and plinth of gilded bronze, and shafts encircled by spiral wreaths of palm leaves of the same material. These columns support from angle to angle a quadruple entablature, and above the entablature is a canopy constructed by the architect Fuga under the auspices of Benedict XIV. The pedestals are of verde antico, and their bases Africano; and upon the dado, facing the middle nave of the two in front, is an emblazonment of the Papal arms on a shield of gilded bronze: on all the other sides of the pedestals a plain tablet of porphyry is engrafted. Upon the platform within the columns is a splendid sarcophagus of porphyry, ornamented with mouldings of gilded bronze, surrounded by four statues of angels of the same material. The entablature that rests upon the columns is composed of mouldings of marble and of gilded bronze, materials thus brought together after an unusual fashion, but with no bad effect: the upper fillet, for instance, is of gilded bronze, and its soffit sheathed with verde antico; the frieze is of verde antico, ornamented with angels' heads and wings of gilded bronze; and there are besides a row of mutules of gilded bronze, and a row of ovoli and a row of dentils, both the latter of verde antico. The canopy which rests on the entablature is a flattened dome surmounted by a group of white marble statues of angels, sculptured by Pietro Bracchi. The figures are covered with mantles of gilded bronze, and support together an old-fashioned crown of the same material, as is also a cross surmounted by a wreath of palm branches that issues from the centre of the crown. The ceiling of the canopy, which covers the open space within the columns, is lined with small coffers of porphyry edged with mouldings of gilded bronze, that contain each a rosette of gilded bronze in the middle; the central ornament is a personification of the Holy Spirit in the form of a dove, with divergent rays, the dove and the rays both of gilded bronze. Finally, immediately within the balustrade, and on the left-hand side of the altar, is planted the paschal candlestick, formed of a small column of bianco e nero marble of peculiarly fine quality.

S. PRASSEDE.

The church of S. Prassede is situated a very short distance southward of S. Maria Maggiore; and the street called the Via di Prassede, which skirts its eastern flank, terminates in the Via di S. Martino, a little below the Arch of Gallienus. There is a side entrance from the Via di Prassede, but the principal entrance is upon the southern gable, facing the Via di S. Martino, which latter street, it may be remarked, forms a part of the Suburra thoroughfare referred to, page 303. The titular saint of the church, S. Praxides or S. Prassede, was the daughter of the senator Pudens, in whose house, according to the traditions of the Roman Church, the apostle S. Peter lived as a lodger, and the sister of S. Pudentiana, to whom another church on the Viminale, described vol. i., page 267, is dedicated. These churches, in consequence of the relation existing between both, and as the intervening distance is very short, would have been introduced one after the other, were it not that the Via di S. Pudenziana, the line I have adopted to divide the Esquiline and the Viminale, separates them. The church was originally built about the year 822, by Paschal I., after which period I find no account of the restorations until the reign of Nicholas V., who repaired it about the year 1450; and it was afterwards embellished and put in the form and condition it is in at present by the celebrated cardinal more commonly known by the title of S. Carlo Borromeo. At present the offices are performed by the monks of the convent of Vallombrosa.

The principal façade, on the southern gable facing towards the Via di S. Martino, is some paces removed from the thoroughfare, within a small enclosure that has the appearance of having been originally an atrium belonging to the church, in conformity with the early Christian practice: the enclosure is elevated above the level of the street by a flight of several steps, at the summit of which a pair of columns of grey granite, that seem to have belonged to a former entrance, remain standing in their places; and there are also to be observed, lying on the ground, several pieces of a cornice, and other fragments which may have belonged to a portico.

The interior is constructed in the form of a triple nave, divided by ancient columns of grey granite, and three pairs of piers, which, for the purpose of strengthening the building, have been interpolated between the columns. The capitals are of an irregular description of Roman Ionic, of which the spiral folds of the volutes, as in an instance referred to in the Basilica di S. Croce, instead of commencing at the top from left to right in the usual manner, commence at the bottom from right to left, vice versâ: some of the shafts rest on a narrow plinth, but the greater part are planted on the pavement without any mouldings at all. The ceiling of the middle nave is flat and coffered with large panels painted in chiaro oscuro, but it is divided into four compartments by three clumsy brick arches, which, planted upon the three pairs of piers, serve to prop up the roof. The pavement is composed of red tiles, and in the middle is a holy well, such as the churches of the early Christians were commonly provided with, protected by a solid marble balustrade three or four feet high, of an hexagonal form. The well is at present blocked up by an artificial bottom and side lining of marble to a depth of three or four feet below the pavement. Within is a wooden figure painted in natural colours, representing S. Prassede on her knees in the act of squeezing a sponge saturated with the blood of Christian martyrs into a basin, in allusion to the practice by which S. Prassede, together with her sister Pudentiana, according to the tradition of the Roman Church, used to collect the bodies of all the Christians they could find who had suffered martyrdom, and, having consigned the remains to the earth, mingle the blood of the faithful all together in the holy well. The following inscription in Latin appears on one of the six sides of the balustrade:—

"Quem pia Praxedes collegit in urbe cruorem,
Fusum a marturibus fudit in hunc puteum;
Ut quæ Patricio fuerat de sanguine clara,
Esset, collecto sanguine, clara magis."

On the southern gable wall, on the right hand of the entrance, there is to be observed another inscription on a marble tablet, relating to the remains of no less than 10,300 martyrs, deposited underneath the church at the beginning of the ninth

century by Paschal I. The inscription, in Italian, is as follows:—"Riposano in questa Chiesa diece mila trecento corpi di Si. Martyri, postivi da S. Pasquale Papa primo." There is, moreover, to be seen at the opposite extremity of the nave, on the right-hand side of the arch which divides it from the choir, another curious inscription, relating to a very numerous collection of reliques said to be contained within the building. The list of the articles, which are by far too many to recapitulate, amounting to sixty or seventy altogether, inscribed in legible characters in Italian, comprises several items of a most extraordinary description, whose authenticity, the list being thus exhibited publicly under the sanction of the Roman church, is consequently affirmed by authority. The following, translated into English, are a few that I copied from the category, namely, "a piece of Moses's rod; a portion of our Saviour's swaddling clothes; a portion of the cloth with which our Saviour wiped the disciples' feet; three thorns belonging to the crown of thorns of our Saviour; a piece of our Saviour's girdle; a piece of the Holy Virgin's shift; a tooth of S. Paul, and a tooth of S. Peter!!!" The main cornice of the church, which is at present of plain stucco, was formerly a unique specimen among all the other churches in Rome, of a cornice of rosso antico, of which two large fragments are preserved in the octagonal cortile in the Vatican. With regard to the walls, on each side above the cornice, the lower portion is partly whitewashed and partly painted in coloured fresco, and in brown inclining to orange-colour: on the upper portion is a row of four windows. There is also a painting in fresco representing a saint or monk on the inside of each of the piers.

The ceiling of the side naves is divided by arches into four compartments, corresponding with those of the middle nave, though the intermediate spaces instead of being flat are elliptically vaulted, with arched spaces along the base of a peculiar construction, so deep as nearly to meet in the middle. In each there are three lateral chapels, and in the right-hand nave there is also a chapel at the farther extremity, but all the lateral chapels differ from each other so considerably as to preserve very few features in common. To commence with the right-hand side nave, there is to be observed upon the

gable wall at the south extremity a monument surmounted by a pediment resting on a pair of columns of brocatellone marble, which, however, might be readily mistaken for breccia corallina. The FIRST LATERAL CHAPEL is contained within a deep arched recess, and protected by a balustrade of Hymettian: the vaulted ceiling is plain and whitewashed, as are the side walls, on each of which, on the right and on the left, there is a picture, the only ornamental object in the chapel, with the exception of the altar picture. The pediment is supported by a pair of columns of white stucco. The SECOND LATERAL CHAPEL is protected by iron rails: the soffit of the entrance arch is ornamented with small white stucco figures in bass-relief on a golden ground. The area is square, and the ceiling vaulted and supported on four arches: the surface of the ceiling is whitewashed, with the exception of a fresco painting of the "Padre Eterno" in the middle. There are also fresco paintings on the spandrels of the supporting arches, and in three of the four lunettes formed by the vaulted ceiling above the cornice: the fourth lunette, the one above the altar opposite the entrance, contains a window. The pediment of the altar rests on a pair of columns of bianco e nero, and the side walls are sheathed with fine marble, with the exception of the space occupied by a pair of niches, one on the right and the other on the left, which contain each a bust of bronze. The THIRD LATERAL CHAPEL is commonly known by the title "*Capella Santa*," in consequence of another wonderful relique said to be contained in it, a relique certainly not less remarkable than any of the above-mentioned, though not specified in the category, namely, a fragment of the column to which when our Saviour was scourged he was bound. The entrance is protected by an iron grated door, of which the jambs and lintel are of white marble, curiously wrought in low bass-relief. The entablature above the portal is supported on a pair of ancient columns, which, such is its depth, stand three or four feet clear of the wall, and create the appearance of a portico, which effect is heightened by an ancient white marble urn wrought in spiral flutings, which is placed upon the cornice. The left-hand column is of a rare description of black and white speckled granite, and the right-hand one of a still more rare material, black porphyry with grey speckles:

the capitals of both are Grecian Ionic of irregular form and ornamented within the volutes. Upon the wall above the entablature is the following inscription that, in brief and somewhat *naïve* terms, prohibits the entrance of women, or rather the ladies, under pain of excommunication:—"In questa Santa Capella non possono entrare *le donne* sotto pena di scommunica." Within, the area is square, and the vaulted ceiling is supported at the angles by four columns, of which two are grey granite, one black and white speckled granite, and the fourth very rare black granite; all four are planted on pedestals of white marble curiously wrought in low bass-relief. The whole surface of the ceiling is covered with mosaic, as is also the pavement, the latter composed of small square and triangular pieces of serpentine and porphyry, with a rota represented by a circular tablet of porphyry in the middle. The altar opposite the entrance is contained within an arched recess, of which the sides are sheathed with cipollino and brocatello marble; it is surmounted by an entablature supported on a pair of spirally fluted columns of white translucent alabaster: the altar picture is a curious painting of the Holy Virgin, represented with a miniature portrait of our Saviour suspended on her bosom. The walls of the chapel are covered over the entire surface of the upper portion with mosaic, similar to the mosaic on the ceiling. On the wall on the right-hand side is a niche that contains the Santa Colonna, and on the left-hand wall opposite is an iron grating communicating with a small adjoining apartment or VESTIBULE, whence females, who by the rigour of the ecclesiastical law are prohibited from entering the chapel, may repair to gratify their curiosity, and regard the holy relique at their leisure by looking through the grating. The niche in question is protected by a glass door covered by an iron grating, which latter is not only fastened by a lock, but additionally secured by several red wax official seals, that render it quite impossible to be opened unless under circumstances of extraordinary formality, and with the mutual consent of many different personages. The Santa Colonna, notwithstanding, may be seen through the glass door very distinctly, as visitors are permitted to advance close to it. It was brought from Jerusalem to Rome in the year 1223 by Cardinal Giovanni Colonna, and is said to be of Oriental jasper,

though it looks like dark-coloured granite with very indistinct speckles; it is in form a double frustum of a cone, or rather the frusta of two cones whose small ends are laid together like an hour-glass; and with regard to the height, according to the measurement provided by the custode for the information of his visitors, it is 2 feet 2½ inches precisely. The measurement in question is indicated by the length of a piece of coarse broad tape or girthing, on which is stamped an engraving of the object itself, with an explanatory inscription. The VESTIBULE of the Capella Santa communicates with the nave by an arched portal. Within the walls are bare and whitewashed, and the whole interior is of the plainest description, though it contains one monument, of which the principal object is a statue of white marble in a supine attitude. Beyond the vestibule, within a few paces, is the side door communicating with the Via di Prassede, which was before referred to. The CHAPEL AT THE EXTREMITY OF THE NAVE is protected by a double iron-grated door, of which the single lintel is supported in the middle by a granite column. The interior is very plain, but it contains a colossal figure of our Saviour on the Cross, celebrated for many miraculous cures which, according to the stories related by the sacristan, have been effected by its agency. The figure, which is on the left-hand side of the chapel, and of wood painted in natural colours, surmounts a very plain altar, of which it serves for the altar picture. There is also to be observed within this chapel an ancient-looking monument, comprising a white marble figure in a supine posture.

In the left-hand nave there is to be observed on the gable wall a rude painting in fresco, representing S. Prassede lying asleep on a marble table, by which voluntary act of penance, according to the traditions of the Roman church, she was accustomed to mortify the spirit. Underneath, engrafted in the wall, is preserved a slab of marble or granite, I cannot say which, though the material at all events resembles black and white speckled granite, said to be the identical slab of marble referred to in the picture, as appears by the following brief inscription appended to it:—"Sopra questo marmo dormiva la Santa Vergine Prassede." The picture and the table are surmounted by a pediment supported on two pairs of ancient-

looking columns, one pair Hymettian, and the other pair white Porine marble, by which the antiquity of the relique is at all events in some degree corroborated, for the pediment and one pair of the columns are built up in the masonry of the wall, in the same position where, no doubt, they have remained untouched during former restorations of the building, on account of the respect and veneration entertained towards S. Prassede. The FIRST LATERAL CHAPEL is very plain, and the counterpart very nearly of the first lateral chapel in the right-hand nave. The SECOND LATERAL CHAPEL is protected by a lofty iron grating; it is dedicated to S. Carlo Borromeo, who was titular cardinal of the church in the sixteenth century, though, notwithstanding the distinction, it is very remarkably plain in the interior. The area is square, the ceiling a dome with a lantern cupola, and the pavement of coarse inlaid marble. The altar is of the plainest description, and, with the exception of a picture on the side walls on the right and on the left, which are otherwise whitewashed, there is no other decoration. There is, however, to be seen preserved in this chapel an old wooden chair, one apparently of the most common sort, which is said to have belonged to S. Carlo Borromeo, and also a small portion of a wooden table: the latter of these reliques is contained in a glass case, with an inscription appended to it, which states that it is a part of a table on which S. Carlo Borromeo used to serve dinner to the poor daily. The THIRD LATERAL CHAPEL belongs to the family Olgiati: it is protected by a wooden door and iron grating. The area is square, the vaulted ceiling painted in fresco by the Cavaliere d'Arpino, and the pavement is composed for the most part of red tiles. The pediment of the altar is supported on a pair of columns of grey-striped alabaster, and the altar picture is by Guercino. The side walls on the right and on the left are covered over the upper portion with paintings in fresco, and the lower portion is occupied on each side by a monument, of which one is similar to the other, each consisting of a fine sarcophagus of Porto Venere surmounted by a pediment which rests on a pair of columns of the same material. There is also on the left-hand side another monument, of which I have preserved no farther particulars than that it is surmounted by a pediment that rests on a pair of white marble weeping female figures in the form of caryatides.

A little beyond the preceding chapel there is a door in the nave leading to the sacristy, a chamber of moderate dimensions and of plain interior, remarkable only for a beautiful picture it contains of the flagellation of our Saviour by Giulio Romano. The picture is on the right hand of the door, close to the entrance, and is certainly worthy of all manner of encomiums, though the sacristan, a simple monk of the Vallombrosa convent, anxiously directed my attention to a quality which he sincerely believed, I have no doubt, from his energetic manner, to be supernatural—the effect, namely, which appears alike in every picture, as in the present instance, where the countenance, as the head inclining to one shoulder drops upon the bosom, always seems to front the spectator, no matter whether he stands on either side or opposite. A moderate expression of wonder and admiration was not sufficient for the exhibitor, who prevented me from admiring the picture as I desired to do, and eight times at least compelled me to change my position: however, I endeavoured to show as much astonishment as possible on purpose to gratify him. At the northern extremity of the nave, in a position corresponding with the chapel at the extremity of the right-hand nave, is the ancient monument of Cardinal Cetti, a work of the fifteenth century; the principal objects belonging to it are marble statues of S. Prassede and S. Pudenziana, and figures of S. Peter and S. Paul in bass-relief.

THE CHOIR is divided from the middle nave by a spacious arch planted on the summit of a double-branched flight of seven steps of rosso antico, supposed to comprise, as the breadth of the steps is considerable, one of the largest specimens to be seen in Rome of that rare marble. When it is considered that the cornice also was of rosso antico, an estimate may be formed of the importance attached in ancient times to the building, and consequently to the legend relating that S. Peter was an inhabitant of the house of Pudens, the father of its titular saint. The steps on both sides are protected by a balustrade of bronze, with cornice of Hymettian; and in the middle, between the branches, is an entrance to a subterraneous CRYPT or confessional, extending twenty yards or more underneath the choir. The descent is by ten steps of Hymettian marble, at the bottom of which is a door of iron grating leading to a passage or cor-

ridor, of which the ceiling is an elliptical vault entirely sheathed with white marble. At the extremity is a small plain altar, and there are also to be observed on each side of the corridor two sarcophagi of ordinary travertino, one placed upon the other; upon the lid of the upper sarcophagus, on both sides, a crown, surrounded by a wreath of palm-leaves, an emblem of martyrdom, is sculptured in bass-relief, and on one side upon one is a brief inscription, which states that the remains of the saints Prassede and Pudenziana are contained within it. The sides of the arch before referred to, which divides the middle nave from the choir, are lined with ancient mosaic, and it is flanked by a pair of Roman Ionic antæ of pavonazzetto. The ceiling of the choir is flat, and the pavement opus Alexandrinum. The side walls are divided into two compartments by a cornice supported by fluted columns of white Pentelic marble, of which the shafts are curiously encompassed by circlets of vine leaves. The capitals are of extremely irregular formation, like a knob or boss wrought in bass-relief laid upon the upper extremity of the shaft, with a plain abacus at the top. Above the cornice there is on one side an organ with a gallery, and on the other side a gallery without an organ. At the extremity is an absis, of which the semidome is lined with ancient mosaic belonging to the period of Paschal I., about the year 817, where is to be observed surrounding the head of one of the figures of saints or apostles, a specimen of the square aureole,* indicative of the eighth and ninth centuries; underneath is an ancient inscription, of which I cannot state the purport. The lower concave is lined with Roman Ionic pilasters of pavonazzetto, and the intermediate space sheathed with giallo di Sienna marble.

THE HIGH ALTAR stands isolated in the middle of the choir, under a canopy supported by four Corinthian columns of porphyry with capitals of white marble, and four hexagonal columns of giallo di Sienna, all elevated on pedestals of marble, chiefly pavonazzetto, with a base of Africano. The canopy is in the form of an extremely flattened dome, of which the inner space or ceiling is painted in fresco.

* See pp. 241, 242.

S. MARTINO.

Leaving the church of S. Prassede by the principal entrance, and proceeding along the Via di S. Martino a short distance westward towards the Piazza di Suburra, the church of S. Martino is situated on the left-hand side of the way, on ground somewhat elevated and removed a few paces from the thoroughfare, within a small enclosure which has the appearance of having been formerly an atrium. The rear or the gable of the tribune faces the Via di S. Martino, and the principal entrance upon the other, the southern gable, faces towards the Via di S. Pietro in Vincoli, both these streets being connected by a narrow lane that skirts the eastern flank of the building. The church of S. Martino is said to have been built originally on the site of the Baths of Trajan by S. Silvester in the reign of Constantine, and to have been afterwards restored by the Bishop of Rome, Simmacus, about the year 500. Subsequently nothing further is related of it till the year 1560, at which period it had already fallen into the possession of a congregation of Carmelite monks, who then restored it, after the designs of the architect Pietro da Cortona, since which period the same monks, whose convent is at present annexed to the church, have performed its offices. Finally, the interior was considerably embellished by the architect and painter Cavallucci, under the auspices of Pius VI.

The interior is constructed in the form of a triple nave, divided by columns belonging in former times to different ancient edifices, and, in addition to the columns, on each side by a pair of piers, one pier at each extremity. The columns, which are twelve in number on each side, are altogether as follows:—11 Hymettian, 6 bigio, 5 pavonazzetto, and 2 cipollino. Of the capitals, some of which are composite and others Corinthian, several at the extreme end of the range on both sides are gilded, though the remainder, intended probably to have been gilded with the others according to a design which from some unforeseen cause was abandoned, are of plain white stucco. Of some the torus is of white, of others bigio, and of a few black marble, but all are elevated on a base, about two feet in height, of bigio. The ceiling of the middle nave is flat and coffered, the mouldings of the coffers richly carved and

gilded, and the panels painted, some with heraldic devices, others with circular bosses, but all on a ground of dark blue. The pavement is composed partly of red tiles, and partly of inlaid marble, blue and white, with the exception of two longitudinal stripes of monumental tablets. The walls on each side above the columns comprise a lofty attic pierced with a row of windows, and alternate with the windows are niches containing each a statue of white stucco; above the niches are a row of busts in bass-relief, and the entire remaining surface is covered with a series of paintings of architectural designs in perspective.

The ceiling of the side naves is flat, and formed of white painted wooden panels. In the right-hand nave there are three and in the left-hand nave two lateral chapels, besides another chapel at the farther extremity. All the lateral chapels are contained within shallow arched recesses, without pediment, columns, or any other ornament than the altar picture; but to counterbalance the lack of decoration of the altars, the flank walls of both naves are covered with paintings in fresco. Those in the right-hand nave are landscapes relating to the Campagna in the immediate neighbourhood of Rome, of which the figures exclusively are said to be executed by Nicholas and the remainder by Gaspar Poussin, with the exception, however, of two subjects by Giovanni Francesco Bolognese that flank the altar of S. Maria Maddalena de' Pazzi, of which I cannot indicate the position. At the extremity of the nave is a side door leading into the thoroughfare that skirts the eastern flank of the church.

In the left-hand nave it may be observed of the SECOND LATERAL CHAPEL, as an exception to the general observation above stated, that the pediment of the altar is supported on a pair of columns of Hymettian marble. The CHAPEL AT THE EXTREMITY OF THE NAVE, dedicated to the Madonna del Carmine, is protected by a marble balustrade. The interior is spacious, the area square, and the vaulted ceiling richly ornamented with carving and gilding, and a central fresco painting. The pavement is of finely inlaid marble. The pediment of the altar is supported by a pair of fluted columns of giallo antico, and the altar picture is painted by Cavallucci. On the side walls on the right and on the left there is also a picture by the

same artist, and the remainder of the surface is entirely sheathed with fine marble. The entire surface of the flank wall between the chapels is covered with fresco painting, as in the right-hand nave, a considerable portion with the landscapes of the Poussins, including a curious architectural painting of the interior of S. Peter's, another of the interior of S. John Lateran, both representing the basilicas according to the original plan before the present edifices were built; and a third curious and interesting picture of extraordinarily large dimensions, comprising a great multitude of figures, representing the council assembled at Rome by Pope Silvester for the purpose of confirming the proceedings of the General Council of Nice, in the year 325, where Arius and his writings were anathematized. Here appear some score of bishops assembled at their solemn conclave in the episcopal costume of the period, while a beam of light, introduced by the artist from above, illuminates the countenances of several of the leading personages, as if to sanctify the ceremony of burning the books of Arius, whose volumes lie smoking in a fire on the pavement of the hall in the foreground which appears to have been kindled on purpose. Underneath the picture is a long explanatory Latin inscription in large characters, comprising about a dozen lines eight or ten feet long. At the extremity of the nave, close to a door which leads through the sacristy into the annexed Carmelite convent, is the monument of the artist Cavallucci.

THE CHOIR is elevated above the middle nave by a double-branched flight of twelve marble steps, on the summit of which is planted the very splendid high altar. The space between the branches of the steps is occupied by an elegant elliptic arch, underneath which there is a descent by twenty steps to the crypt. The effect of the descending flight between the two ascending branches, including the elliptically vaulted ceiling of the descending flight, together with the ceiling of the crypt below, all which objects appear in view of the spectator standing in the nave of the church, is very beautiful, and may be considered one of the chefs-d'œuvre in Rome of the architect, Pietro da Cortona. To proceed, however, for the present with the description of the choir: the ceiling is vaulted and ornamented with an extremely delicate pattern in white and gold; and the pavement is composed of highly polished inlaid marble,

including principally giallo di Sienna, pavonazzetto, and fior di Persico. At the extremity is an absis, of which the semidome is ornamented similarly with the ceiling in white and gold, and the lower concave by four pictures painted by Cavallucci.

THE HIGH ALTAR, of which the position has been already stated, consists in the first place of a square basement of various sorts of marble, accessible by a quadruple flight of steps of white marble, that ascend on each of its four sides. Placed upon the basement is a fine sarcophagus of verde antico, encompassed by an open framework of fanciful construction to serve as a balustrade, formed of different sorts of fine marble highly polished, and ornamented with mouldings of gilded bronze, interspersed with several small white marble statues of infant angels. The whole serves as the substructure of a beautiful model of a circular peripteral temple, which is elevated above the balustrade and sarcophagus upon a circular tablet of green porphyry. The temple consists of a circular range of miniature Corinthian columns of Sicilian alabaster with gilded capitals, which support a flattened dome, whose ceiling within is lined with gilded coffers, and its summit surmounted by a gilded bronze statue of an angel.

The descent by the twenty steps leads straight to the CRYPT above referred to, which is underneath the high altar, and called the confessional; on descending the steps, there may be observed on the walls on each side a long list written in Gothic characters of the names of many martyrs who lie buried within the building. The crypt comprises an oblong, whose long sides with regard to the nave of the church lie in a transverse direction, and of which the central portion of the farther long side forms the chord of the arc of a semicircle, which is appended to the area. The ceiling of the oblong, as well as of the semicircular portion, is a vault of extreme flatness, covered with bass-reliefs on white stucco; and though the construction of the chambers altogether is too complicated to be described without the help of a diagram, the proportions are peculiarly harmonious, notwithstanding that the vaulting is supported by no less than seventy small Doric columns of Hymettian marble: these, however, are assorted with such remarkable skill, as neither to destroy the effect of the vaulting, nor break the perspective of the interior when seen from the church above. The greater

proportion are rendered subsidiary to a monument planted in the middle of the pavement, of the two bishops of Rome, S. Silvester and S. Martino, the first of whom died in the year 336 and the latter in 655; the grouping of the columns forms in fact the principal feature of the monument, which consists otherwise merely of a plain sarcophagus, whose sides are made of glass, for the purpose of exposing to view within the figure of our Saviour the size of life painted in natural colours.

Close at the bottom of the twenty steps, and on the left-hand side, there is a descent from the confessional to ANOTHER CRYPT lying upon a level about twenty feet deeper than the others, which, whether or not it formed a part of the baths of Trajan, is generally admitted to have been the church originally built by Pope Silvester, where the first general council was held that assembled after the conversion of Constantine. The descent is by an inclined plane of very gentle declination, partly constructed in the form of steps and partly a cordonata. The area is very considerable, and the height about 18 feet, the ceiling vaulted and groined in square bays, and upon the surface may be observed the remains of the fresco painting with which it was originally covered, including a large red cross in the middle, in very good preservation; the vaulting is supported by very large brick piers, twelve feet square. The pavement is composed of coarse mosaic, of small pieces black and white in a chequered pattern, though a considerable portion appears only in patches over the surface. In the middle, as a central ornament, is a large cross entirely black, which has been permitted to remain untouched. On the left-hand side of the chamber is an ancient altar, said to be the original altar of S. Silvester; it is merely an altar table appended to the naked wall and protected by a balustrade in front, which encloses three sides of a rectangle. The altar picture is a rudely executed mosaic portrait of the Holy Virgin, in appearance corresponding to the deteriorated state of the art in the fourth century. Upon the walls of the chamber there may be observed several reliques contained in small niches; particularly an urn on the left hand of the entrance, the receptacle of the bowels of a cardinal, whose name, though it is specified in an inscription underneath the object, I do not remember. In the wall opposite is a door leading to the catacombs, blocked up, however, here, as is the

practice generally. There is also in the pavement a trap-door communicating with those extraordinarily extensive passages, where a portion, previous to the establishment of the cemetery of S. Lorenzo fuori le Mura, was exclusively appropriated to the Carmelites as their burial-place.

S. PIETRO IN VINCOLI.

Proceeding from the church of S. Martino westward along the Via di S. Pietro in Vincoli, and by the same thoroughfare continued in the same direction, under the titles of Via di S. Lucia in Selce, and Via di Suburra, until arriving at the spot particularly referred to in the first section of this chapter, where Tullia drove her chariot over the dead body of her father, Servius Tullius,* there the Via di S. Francesco di Paola, diverging on the left hand at a small angle, ascends by a steep acclivity to a commanding brow, where the church of S. Pietro in Vincoli, with an open piazza in front, is situated. The church is said to have been originally built about the year 442, by Eudoxia, consort of Valentinian III., for the express purpose of preserving as a sacred relique a portion of the chain which, according to the ecclesiastical authorities, bound the limbs of S. Paul while he was confined in prison at Jerusalem. It was rebuilt by Adrian I., about the year 780, after which period nothing farther is related of it until about the year 1510, when it was restored by the architect Baccio Pintelli, under the auspices of Julius II., who conceded it to a congregation of monks called "Canonici del Santissimo Salvatore," whose convent is annexed to the church at present. Finally, Clement II. employed the architect Francesco Fontana to restore it in the year 1705, on which occasion the church was put in the condition it appears in at present.

The principal entrance is upon the gable of the building, facing towards the west, upon the open piazza, which, though the site is agreeable and the prospect extensive, is covered with green sward and has a desolate appearance. As regards the exterior of the building, on the southern flank of which is the convent, the façade is constructed after a grave and simple model, consisting of a plain and lofty attic in the rear of a broad

* See page 304.

spacious portico, somewhat similar to the portico of the church of the SS. Apostoli, through which is the entrance to the church by five lofty round-topped arches, each arch protected by an iron railing. As the church is almost continually closed during the daytime, it is necessary to make application for admittance at the convent, of which the door is close to the church, fronting the piazza, and one of the friars does the duty of sacristan.

The interior is constructed in the form of a triple nave, divided by ancient fluted Doric columns of Hymettian marble, 6 feet 10 inches in circumference, and ten on each side in number; all elevated on pedestals 3 feet 6 inches in breadth, and 5 feet in height. The ceiling of the middle nave is an elliptical vault of extraordinary breadth and flatness, with arched spaces along the base for windows; composed altogether of wood, painted white, with the exception of a fresco picture in the middle by a Genoese artist, Giovanni Battista Perodi; it comprises ten main arches of exceedingly massive construction, and within the intermediate spaces coffers, of which the mouldings, recessed to an extraordinary degree, have a ponderous appearance. The ceiling in question, corresponding to the area of the middle nave, that is to say about 150 feet in length, and its span 63 feet, notwithstanding that the effect, as it is, is beautiful and imposing, would certainly have been improved by a plain surface instead of the present massive wooden framework, which, in a great measure, counteracts the effect of the elliptical vaulting, and takes from it the light, airy appearance which the elegant curvature of the extensive canopy above would otherwise have displayed. The plan, moreover, of raising a vaulted ceiling of any description above single bearing shafts with their continuous entablature has been severely criticised, inasmuch as it destroys the classical form of the basilica by a hybrid species of architecture. The pavement is composed of red tiles and stripes of marble. Upon the gable wall flanking the entrance there is to be observed built up in the masonry a large pair of ancient columns of grey granite, and on the left-hand side of the entrance is also the monument of the brothers Pollajolo, celebrated sculptors in the fifteenth century.

The ceiling of the side naves is vaulted with groined arches, that spring on one side from the abacus of the columns, and on

the other from brackets on the flank wall of the building. Each nave contains two lateral chapels, which are of the most simple description; altar tables appended to the wall whose pediments are supported on small columns inferior to those belonging to some of the intervening monuments; the altar pictures, however, appear to be above the common order.

In the right-hand nave, and in the FIRST LATERAL CHAPEL, the pediment of the altar, together with the columns on which it rests, are painted in imitation of verde antico; the altar picture, representing S. Agostino, is by Guercino. Between this chapel and the next there are two monuments designed by Domenichino, of which, however, I have preserved no particulars farther than that the one is of Cardinal Margotti, and the other of Cardinal Agucci, both whose portraits by Domenichino are attached to the monuments; the inscriptional tablet of either one or the other is enclosed in a fixture frame of brocatello, and surmounted by a pediment supported by a small pair of half columns of Porto Venere. The pediment of the altar belonging to the SECOND LATERAL CHAPEL is supported by a pair of half columns painted in imitation of marble; the altar picture, representing S. Peter in prison, is a copy of an original by Domenichino, preserved in the sacristy. Between the preceding chapel and the transept there are two more monuments, of which the first comprises ornaments in bass-relief in an ancient style of sculpture, representing ox skulls, rams' heads, festoons of vine leaves, &c.

In the left-hand side nave there is to be observed in the first place between the gable wall and the first lateral chapel a monument, to which is appended a curious bass-relief of the fifteenth century, representing S. Peter seated in a chair with an angel standing on one side, and a bishop kneeling on the other, while with a key and the Bible in his right hand, and the hand resting on his knee, he presents with his left hand to the angel the chain with which he was bound. The costume of S. Peter is rather that of a Roman emperor than of an apostle, and above the tablet are to be observed the two following Latin verses:—

> "Qui jacet ante tuas Nicolaus Petre catenas,
> Hoc opus erexit, cætera marmor habet."

The FIRST LATERAL CHAPEL is similar to the first lateral

chapel on the other side, with the exception that the pediment and columns are painted in imitation of fior di Persico instead of verde antico; the altar picture, a Pietà, is said to be by Pomerancio. Between the preceding chapel and the next there is to be observed a monument, of which the principal object is a skeleton figure of Death in white marble, planted in the rear of a sarcophagus of Sicilian alabaster. The SECOND LATERAL CHAPEL is similar to the first; here is to be observed a mosaic executed, as is supposed, about the seventh century, representing S. Sebastian, not as the figure usually appears in pictures and statues, but as a bearded warrior in the costume of the period when he lived, in the reign of Diocletian; the mosaic is flanked by a pair of small marble figures of angels, and above it is a picture of the Holy Virgin. Between the preceding chapel and the transept there is a monument surmounted by a pediment supported on a pair of half columns of Porta Santa; the principal objects are two skeleton figures of Death of giallo antico, the supporters of a sarcophagus of Porto Venere, and a bass-relief bust of white marble above the sarcophagus.

THE TRANSEPT, of which the transverse length is neither more nor less than the breadth of the three naves of the church, whence consequently the form of the building corresponds with the ancient basilica, with the exception of the discrepancy above referred to of the vaulted instead of a flat ceiling, is divided from the middle nave by a broad and spacious circular arch supported on a large pair of columns of grey granite. The ceiling is vaulted and groined, and the pavement composed of red tiles. There are no altars at either extremity, but, instead, there is on the left-hand extremity an organ, and the right-hand extremity is entirely occupied by the monument of Julius II., commenced by Michael Angelo, who, as the story goes, in consequence of a disagreement with the Pope, left it unfinished, and retired to Florence, where he remained two years, and when a reconciliation took place, and he returned to Rome to resume his labours, Julius died before the work was completed. Since which time not only has it remained in the same imperfect state in which it was then left, but the heirs of Julius II., unmindful of his wishes, and notwithstanding the pains he took to provide himself during his

lifetime with a sepulchre constructed according to his fancy, deposited his remains in the SS. Sagramento Chapel in S. Peter's. The monument is built entirely of Carrara marble, after the model of the architectural elevation of a temple, and displays two if not three orders of architecture. The lower order comprises one large rectangular niche between two circular ones, all flanked by Atlantes that support the entablature, and are planted on pedestals wrought in low bass-relief in the style of Sansovino. In the central niche is the renowned colossal statue by Michael Angelo of Moses in a seated attitude, holding under his arm the tablets, which, from the expression of mortal anger rather than Divine inspiration that beams on his countenance, he seems about to dash on the ground. The effect altogether, in my humble opinion, is extremely unpleasing, and on the whole calculated, from the overwrought muscular development of the limbs, the heavy folds of the drapery, and the stiff and ungraceful attitude, rather to represent the heathen Jupiter of Olympus about to launch a thunderbolt, than the lawgiver of the Israelites. In the flanking niches are two statues of females, representing Religion and Virtue, both sculptured also by Michael Angelo. The second order of the structure comprises three niches, corresponding with the three below, containing, the central one, a statue of Julius II., sculptured by Raffaele di Montelupo, a scholar of Michael Angelo; and the others two statues of sibyls by the same artist. The statue of Julius is represented in a reclining attitude, with the lower limbs extended horizontally, and the head and shoulders raised so abruptly, and so nearly approaching the perpendicular, that the posture hardly seems natural. On the eastern side of the transept, flanking the choir and high altar, and facing down each of the side naves respectively, are two chapels. The chapel on the right-hand side is enclosed within an absis, and the pediment rests on a pair of columns painted in imitation of Sicilian jasper: the altar picture, representing S. Marguerita, is by Guercino. The chapel on the left-hand side is similar in construction to the other, with the exception that the pediment of the altar rests on a pair of columns of bianco e nero.

THE CHOIR is elevated by three steps above the transept, and consists of a very spacious absis painted in fresco by a Floren-

tine artist, Giacomo Coppi, the semidome continuously, and three separate pictures within the lower concave. Below, in the centre, is a pontifical chair of white marble, of which the sides are ornamented with low bass-relief in an arabesque pattern; the chair, in fact, is built up in the wall in such a manner that a part only of the object is visible. On each side is a row of wooden seats or stalls for the church dignitaries.

THE HIGH ALTAR is isolated, and situated immediately within the entrance of the absis, under a canopy suspended from the soffit. Near it, though I cannot precisely state the position, is the monument of Clovio, a celebrated miniature painter of the sixteenth century.

Close to the monument of Julius II. a door communicates with the annexed convent through the sacristy. The pavement of the sacristy is composed of ancient mosaic of *pietre dure*, said to have been brought from the Baths of Titus. The chain of S. Peter, referred to in the beginning, page 385, is contained in the apartment, though it is not exhibited to visitors without a special order from the Pope, unless on the occasion of the Festival of S. Peter, on the 1st of August, when the public indiscriminately are permitted to see it: it is contained within a small ordinary-looking wooden beaufet appended to the wall. There are also to be observed upon the wall, apparently preserved as reliques, several slabs of red porphyry, and two of green porphyry engrafted in the masonry: here also is to be seen the original picture by Domenichino, of the Liberation of S. Peter from the Dungeon, of which the copy is in the second lateral chapel of the right-hand nave.

MADONNA DEI MONTI.

Descending from the church of S. Pietro in Vincoli by the Via di S. Francesco di Paola into the Piazza di Suburra, and turning to the left hand westward by the Via Leonina, which leads towards the Roman Forum, the church of the Madonna dei Monti is within a short distance on the right-hand side of the Via Leonina. Notwithstanding that the church contains a considerable quantity of fine marble, I find no account of it otherwise than by an incidental allusion to the effect that the monks of the convent of S. Francesco di Paola, when they

ceded their establishment on the Trinità dei Monti to the Dames de Sacrecœur, established their residence in the convent annexed to the church of the Madonna dei Monti.* There is, moreover, a church dedicated to S. Francesco di Paola, situated nearly in a direct line between the churches of Madonna dei Monti and S. Pietro in Vincoli. While the southern gable of the church in question bounds the Via Leonina, as above stated, the northern gable bounds the Via Baccina, which street I have assumed as the boundary line between the Viminale and the Esquiline.

The interior is constructed in the form of a single nave, the ceiling is vaulted with arched spaces along the base for windows, and the whole surface of the vault, including the arched spaces, is painted in fresco. The pavement is composed of plain slabs of marble and monumental tablets. On each side of the church are two lateral chapels, and the main Corinthian pilasters, which in the intermediate spaces support the cornice, are painted in imitation of fior di Persico. Above the cornice is an attic painted in fresco. All the lateral chapels are contained within arched recesses, surmounted each by a pair of statues of angels in a reclining attitude; and there is also on each side a third similar arched recess, of which the one on the right hand contains a door that serves for a side entrance to the street, and the other a door leading to the sacristy. The sides and soffits of all the arches belonging to the chapels are ornamented with paintings, and each protected by a marble balustrade: all the pediments are constructed in the broken form, containing in the open space a marble cippus or pedestal, and upon the extreme angles are placed a pair of statues of angels in a reclining posture; the marble columns by which they are supported are as follows: on the left-hand side, and in the first chapel, a pair of Africano, and in the second chapel a pair of verde antico; on the right-hand side, and in the first chapel, a pair of Porta Santa, and in the second chapel a pair of giallo antico.

THE TRANSEPT, which coincides in transverse length with the breadth of the church, is surmounted in the middle by a dome and lantern cupola; the concave of the dome is divided by perpendicular ribs, and the intermediate spaces are lined with

* See vol. i. p. 157.

coffers that contain small pictures; in the drum are a circular range of large white stucco statues and windows alternately: the spandrels of the supporting arches are painted in fresco. On the right-hand extremity there is a very plain altar, on the left-hand extremity there is a door leading to the adjoining convent, and above the door a very splendid organ.

THE CHOIR is elevated by two steps above the transept, and protected by a low marble balustrade. At the extremity is an absis, of which the semidome is ornamented with ribs, and with coffers in the intermediate spaces similar to those belonging to the dome above-mentioned; the lower concave portion is painted in fresco.

THE HIGH ALTAR stands isolated within the choir, close to the balustrade; it is surmounted by a canopy, which, on the side facing the nave, assumes the form of a pediment, and is supported by a pair of Corinthian columns of Porta Santa.

CHAPTER XIII.

THE AVENTINE.

THE Aventine, which is the lowest of all the seven hills of Rome, and, as it is said, no more than 42 French metres above the level of the sea, may be compared in its superficies, according to the assumed boundary line cited in the Appendix to my first volume, to the figure of a moth or butterfly, of which the head forms its northern angle at the church of S. Maria in Cosmedin, and the wings are represented by two tongues of land, one on the east and the other on the west, comprising each the extent of territory by which the limits of the city were extended by Honorius on both sides beyond the ancient walls of Servius Tullius. With regard, however, to the boundary-line above-mentioned, which, as I have distinctly stated in my introductory chapter, is merely arbitrary, it may be here observed that geographers have been in the habit of dividing the Aventine into two portions, a western and an eastern, distinguished respectively, though the distinction with reference to the objects in the locality is by no means important, by the terms "*Aventine proper*" and "*Pseudo-Aventine*," the line of division between both being the road which leads direct from the gate of S. Paolo to the southern angle of the Palatine. The title is supposed to be derived from Aventinus, one of the ancient kings of Alba, who reigned 60 or 70 years before the time of Romulus; and Ancus Martius* first enclosed it by a wall as a domicile for the Latin nations whom he had conquered, though not before the period of the Empire in the reign of Claudius was it comprehended within the Pomœrium. The Pomœrium was a space or strip of ground distinguished by Livy very graphically, so far as that it was within and without the walls: "non magis quod post murum esset, quam quod murus post id,"† with which the early Romans,

* Dionysius, lib. iii. cap. 44.

† Lib. i. cap. 44.

following the more ancient custom of the Etruscans, encompassed the city for its better defence; and being consecrated a certain clear space was thus preserved that nobody might plough nor build upon: farther I cannot pretend to define it, though, with reference to the restriction above-mentioned, Gibbon relates a very singular mistake of the tribune Rienzi, which has been unaccountably overlooked by Muratori and other historians, to the effect that in his celebrated harangue to the nobles and plebeians assembled in the choir of S. John Lateran, and in the course of making a commentary on the Lex Regia of Vespasian, by which the power to extend the Pomœrium was conceded by the senate to the Emperor, Rienzi, mistaking the term for *pomarium*, an apple orchard, calls it "*Jardino di Roma!*"

Commencing the description of the Aventine from the Piazza della Bocca della Verità at the northern angle, and thence proceeding, the river on the right hand and the hill on the left, by the road which leads parallel to the banks of the Tiber, down the stream, the Aventine presently attains its maximum of elevation, and overhangs the road in the form of a precipitous bank crowned by a remarkably picturesque group of convents and churches, of which it will be sufficient at present to mark the position, precisely upon the angle whence a road diverges to the left leading to the gate of S. Paolo. About midway from the point whence we started hither, the ancient Pons Sublicius, so called from the Latin word "*sublices*," signifying wooden piles, inasmuch as it was originally built of wood by Ancus Martius, is supposed to have spanned the river: it was the first of all the Roman bridges, and rendered memorable by the heroic defence made by Horatius Cocles against the Tyrrhenian army. There are hardly any accounts of its early restorations until it was carried away by the violent inundation of the Tiber that happened in the reign of Augustus, and being immediately rebuilt by the censor Marcus Emilius Lepidus, it was afterwards called the "Pons Emilius." It was next restored by Antoninus Pius, and then nothing more appears to be related of it for a period of 600 years, when, in the reign of Adrian I., another inundation of the river in the year 780 destroyed it for ever. Vestiges of the structure, though the bridge was never afterwards attempted to be restored, were

visible for many centuries; and even to the present day, on occasions of extraordinarily low water, some appearances of piers, which for my own part I was never able to discover, are said to be visible. These piers, certainly in existence in the year 1454, were demolished to the water's edge by Nicholas V., and the material was converted into cannon balls for the fortress of S. Angelo, where several are still to be seen.

The MARMORATA, or place of disembarkation of marble destined for the studios of the Roman sculptors, is situated on the banks of the river, immediately beyond the divergent road just above referred to, and opposite the Porto di Ripa Grande, the principal port of Rome on the right bank, which will be described in the third volume. It would appear that both banks of the Tiber hereabouts have been resorted to as a quay or landing-place from the earliest ages to the present time, the left bank especially from the period of Servius Tullius, originally under the title of Pulchrum Littus,* and afterwards, during the dark ages, it was called the Ripa Græca; and the right bank, the site of the Porto di Ripa Grande, was called the Ripa Romæa; on the left bank also, and precisely on the site of the present Marmorata, an ancient landing-place called the Navalia, which will presently be particularly referred to, is supposed to have existed up to a late period of the Empire; of all which various establishments, though the river's banks along the tract in question are crowded with numerous disjointed masses of masonry, there are no recognizable remains existing. The Marmorata, which extends about the distance of a couple of hundred yards beyond the divergent road in question, is a broad, flat greensward, that has a terrace-like appearance, and, whether or not owing principally to the operations of former ages connected with the Navalia, seems to have been levelled by artificial means; though, in consequence of its being little used for many years, Nature has in a considerable degree re-assumed her characteristic features. On the side opposite the river it is bounded by the Vigna Cesarini. The spot in its present condition is desolate-looking and neglected, without a shed or any manner of cover for the convenience of officials, or any appliance for the disembarkation of the marble other than three huge logs erected in the ordinary manner, in the

* See page 144.

form of a triangle, as is done temporarily for the purpose of lading timber in our woods in England; neither did I ever happen to see there, with the exception once of the removal of a very large block of marble into the city, though possibly the principal arrivals take place in the summer while visitors are absent, any superintending functionary, any person capable of giving information relating to the establishment, any vessel alongside, or in fact any indications of business whatever. No further expense, in fact, to convert the greensward to a wharf or quay has been undertaken than the erection of the triangle above mentioned, the furnishing the same with a block and pulley, the lining with brick a semicircular excavation of the river's bank, calculated for a single small vessel to approach with her cargo; and the extending a common chain, fastened at the height of a couple of feet from the ground to a couple of posts, across the entrance. The vast weight, however, of the blocks of marble, together with the primitive manner practised in Rome to remove them, is a sufficient protection; and as they remain there for many months, as if without an owner, though on closer inspection the marks of the consignment from the quarries and the weight are chiselled on each block in a manner intelligible to the parties interested, the contrast in colour of the light green grass of the Marmorata, with the huge irregular-shaped white rocky masses, produces, when seen from a distant or elevated spot—the angle of the Aventine, for instance, or the heights of the Janiculum—a remarkably beautiful appearance. Many have remained untouched so long, that they are embedded a considerable depth in the soil—all, with very rare exceptions, white marble, the produce of the inexhaustible quarries of Carrara, which have been continually worked since the period of Augustus, and contain still an incalculable supply for future generations. In addition to these, the very few of coloured marble that are to be seen occasionally, comprising the yellow marbles of Sienna and Verona, Sicilian jasper, and the common blue material used for pavements and other ordinary purposes, called bardiglio, are generally set apart by themselves, under the hedge opposite the river.

The removal of these large blocks of marble, contrasted with the facility with which nowadays cart-horses, to the amount of a couple of dozen or more if required, drag through the streets

of London, in vehicles of proportionate strength, steam-engines, bronze colossal statues, and all manner of objects of extraordinary weight and volume, whether it be from the apprehension of injuring the water-courses which perforate the subsoil of Rome by a continuous network, or owing to the unusually slow progress of the locomotive branch of labour, is performed in a manner so exceedingly slow and clumsy that it is worth relating. I will therefore endeavour to describe the process adopted in the instance above referred to that I had an opportunity of witnessing in the spring of 1841, when an enormous block of white marble intended for the colossal statue of S. Francesco di Salis, nearly fourteen feet high, which long ere now no doubt occupies its proper niche in S. Peter's above the statue of S. Benedict, was removed from the Marmorata to the studio of the sculptor Taddolini, in the Via Babbuino. A sledge of sufficient size and strength having been constructed for the purpose, consisting simply of a low framework of stout timber, connected by transverse pieces and supported on wooden runners, such as are used for the transport of heavy merchandise over the snow in the roads of North America, the block of marble, divested previously of all its unnecessary bulk, was laid upon it, which preliminary part of the operation, however, I did not see performed. But the manner of putting the sledge in motion, which I did see, was as follows :—In the first place, at the distance of sixty or seventy yards in front of the object a hole was made in the ground, and an iron crowbar, not less than twelve inches in circumference, inserted in the hole as a point to haul upon, including a massive triangular frame to support a capstan lashed close to the crowbar. A block and pulley having been fixed to the sledge, and another block and pulley to the frame of the capstan, the rope was in the first instance made fast to the sledge, thence carried forward and rove round the pulley on the capstan, carried back again and rove round the pulley on the sledge, and finally once more carried forward and rove with a double turn round the shaft of the capstan, so that as the shaft revolved the rope was coiled on the ground by a man who, with the end in his hand, sat upon the capstan-frame below. There were four arms to the windlass, each manned on ordinary occasions by a couple of men, and by four men, which number I never happened to see ex-

ceeded, in case of an acclivity. In order to obtain a uniform surface for the machine to pass over, there were used, instead of rollers, wooden planks, that, being covered with soft soap, the services of two men were continually required, one to soap the boards, and the other to remove them from the rear to the front as the sledge proceeded. The operation thus performed, by successive removals of the crowbar to a farther distance, so soon as the rope became expended and coiled, occupied no less, with the exclusion of Sundays and saints' days, than a whole month, and the motion was in fact so extremely slow as to be hardly perceptible, as may be readily imagined when it is considered that the diameter of the circle performed by the eight or the sixteen men who worked at the arms of the windlass, which passed over the head of the man who sat coiling the expended rope underneath, was about fifteen feet, and the pace as slow as foot could fall; so that, as the diameter of the shaft of the capstan was, as nearly as I could ascertain by a hasty measurement, 2 feet 2 inches, equal to the progress gained at every revolution, those persons who are curious on the subject may easily calculate the rate by the above data.

The embryo statue of S. Francesco di Salis having at last arrived at Taddolini's studio, and the double doors being thrown open to receive it, an additional mechanical purchase was necessarily had recourse to, in order to surmount the sudden rise of several feet from the carriage road. To effect this object, the sledge being laid in a direction across the street, the crowbar was inserted in a hole made in the ground behind instead of before it, and an additional block and pulley being fixed to a huge ring on the wall of the studio, the men, with the advantage of the additional pulley, and of another contrivance in addition, worked at the windlass as before. The other contrivance was the adaptation of an implement very much resembling a common jack, such as is used for the purpose of hoisting up the wheels of a carriage, with the exception that the action was horizontal instead of perpendicular, and its power that of the screw instead of the rack and pinion. The implement in question was laid on the ground behind the sledge in contact with a piece of stout timber that rested on the curb-stone, while the screw propelled the sledge forward by pressing on its rear. The screw, by means of a box-screw that enclosed it, square, and furnished on

each of the four sides with a nut like the nut of a bed-post, was driven by men provided with levers armed at the ends with corresponding sockets. There were four men and two levers: two men at each lever, working on opposite sides.

The ruins of the ANCIENT NAVALIA—which, whether it were an arsenal, a magazine, or common landing place, is not precisely known—are immediately close to the Marmorata; a portion even actually forming the substructure of the banked hedge, its boundary, and the remainder distributed beyond, within the Vigna Cesarini. The Navalia, according to an expression of Livy,* who mentions it incidentally, with reference to a topographical point on the other side the Tiber, was rather, in the time of the writer, a place called the Navalia than an establishment then existing; nor are there any more certain accounts of its history or the purposes to which it was applied to be found, than may be gathered from the fact that several rough blocks of marble bearing ancient marks supposed to have been engraved upon them at the quarries during the period of the Empire, have been at various times discovered on the spot; and among these reliques one especially, a very beautiful fluted column of alabastro a rosa, the largest and finest of that description of material to be seen in Rome, which is preserved at the villa Albani. From its position there can be no doubt that the Navalia was in some way or other subsidiary to the navigation of the Tiber; and as it was situated a very short distance outside the walls of Servius Tullius, and consequently also outside the Pomœrium, some idea relative to the maximum breadth of the Pomœrium may be gathered from that circumstance.

As in order to inspect the ruins in question it is necessary to obtain admittance to the Vigna Cesarini, of which the entrance is within the road that diverges to the gate of S. Paolo, close to the divergent angle, application must be made to the proprietor of a small wine-shop, about a furlong farther on the left-hand side, near to the arch of S. Lazzaro. This individual, on being applied to, immediately gives the key of the enclosure to a labourer or a neighbour, who acts as cicerone. On entering the Vigna Cesarini, which is a vineyard of considerable extent, the Navalia, of which the present ruins are attributed to the period of the seventh century,

* Lib. iii. cap. 26.

appears to have been a quadrangular enclosure of about 150 by 100 yards, surrounded on the four sides by brick walls. Of these four walls, that which enclosed one of the long sides of the oblong area next the river forms the substructure of the hedge between the vineyard and the Marmorata, as before-stated; it is in the most imperfect condition of all; and although the remains of ancient masonry are sufficiently recognizable, these consist of little more than fragments of tufa rubble, that at frequent intervals, sufficient to mark the line of continuity, appear upon the surface of the earthen embankment, where a plashed hedge, after the fashion of the country, is erected. Of the wall enclosing the opposite long side of the oblong, a considerable portion remains; extending from the extremity comprising the right angle towards the Palatine, to a point several feet beyond the centre. The central portion is of considerable height, and appears to have been applied to purposes of defence during the middle ages; for the arches, of which there is a double tier, one above another, have been filled up by a very ordinary description of brickwork, pierced with loop-holes. The wall enclosing the short side of the oblong area next the Palatine, which, although the upper part has disappeared, affords the best specimen of the original formation, is composed of large irregular fragments of red and yellow tufa; it is about four feet in thickness, and contains a series of six round-topped arches, turned upon slabs of tufa, about 22 inches square and 3 or 4 inches in thickness, similar to the bricks or tiles which were ordinarily used by the Romans for the same purpose during the Empire. Finally, the wall that enclosed the short side of the oblong area, the farthest from the Palatine, is the most lofty, and in a state of more perfect preservation than either of the others, though it appears to be a restoration of a later period, raised upon the ancient substructure, of which latter the arches, similar to those on the opposite side, are almost entirely destroyed. Than the remains of the above four walls, which sufficiently determine the ground plan of the enclosure, there are no other vestiges to be seen of the ancient Navalia, though it may be observed that nowhere in the vicinity of Rome are specimens of the best sorts of marble to be found in greater abundance, mingling with the soil under foot; in

fact, any person inclined to take the trouble might easily, with the permission of the proprietor, were he to work steadily for the space of half an hour in the Vigna Cesarini, fill a wheelbarrow with the fragments of giallo antico, pavonazzetto, porphyry, serpentine, &c., that are turned up continually, like common pebbles, by the spade and plough, and lie scattered on the surface of the ground.

The MONTE TESTACCIO is situated a little distance southward of the Navalia, westward of the gate of S. Paolo, and a very little way within the walls of the city. To go thither it is necessary to proceed by the road before referred to, leading to the gate, and at about two-thirds distance a narrow way, the most direct approach of any, diverges; there are several other minor ways or passages in this quarter (that comprises the westernmost of the two tongues of land added to the former limits of the city by Honorius, as referred to in the beginning of the chapter), which lead through the enclosures, and being bounded on both sides by brick walls or lofty pleached hedges, inclining to the right and left with divers angles and inflexions, are difficult at all events to be traced in the required direction, and terminate not unfrequently in a cul-de-sac. The Monte Testaccio, which from its bulk and topographical importance is comprehended among the modern hills of Rome, is nothing more nor less than the most stupendous collection in existence of broken jars and pitchers, fragments of ancient terra-cotta, that, singular as it may appear, none of the antiquaries have ever been able to account for in any way whatever: "frantumi," as Nibby expresses himself in his itinerary, "di vasi di terra cotta reuniti in epoca, e per motivi non conosciuti." From its position, however, with relation to the Navalia within the enclosure of Honorius, and from its proximity to the places of embarcation on the banks of the river, it may be presumed that it was originally either the nucleus of a heap of broken rubbish from an ancient pottery in the vicinity, or in like manner a subsidiary receptacle of clearance from the Navalia. The date of its first appearance is at all events entirely a matter of speculation, and although the name *Testaccio*, evidently derived from the word "*testa*," the vessel in which the ancient Romans used to keep their wine and oil, might seem to imply a classical etymology, no such hill, it is affirmed, has ever been noticed by the ancient

writers; so that posterity nowadays, with no means at hand of unravelling the mystery that led to its formation, can only lift up their hands and eyes in astonishment, and marvel how it came there.

The Monte Testaccio, only that it is oval instead of round, is the size of Primrose-hill, or thereabouts. From the base there is a direct ascent by a narrow path to the summit, where, in the centre, though I know not for what precise religious purpose the spot has been selected, a large cross is planted. On ascending the path, the whole hill appears to be covered with light green grass, sufficient, at the time I happened to be there, to afford a scanty subsistence for three horses that were grazing; but the layer of soil is so thin in every part of the surface, that the slightest touch imaginable of the point of a walking-stick is sufficient to turn up the red fragments of terra-cotta that lie beneath it, and convince the most sceptical person alive that the entire mass is actually, as it is stated to be, formed exclusively of ancient crockery, with which, even to the present day, no earth has mingled: which fact, being once and easily ascertained, the curiosity becomes satiated, and nothing remains for the individual who has taken the trouble to walk to the top, than to admire the beautiful prospect, including the dome of S. Peter, situated in a direction a little to the westward of north, and being nearly the same distance from the point of view as the domes of the other churches seen to great advantage; below, near the gate of S. Paolo in the foreground, are the white tombstones of the Protestant cemetery, that, like humble lilies of the valley, lie clustered together at the foot of the towering pyramidical monument of Caius Cestius. At the base of the hill, whence we commenced the ascent, there may be observed several waggon-loads of terra-cotta fragments, in colour and appearance as fresh as ever, which were deposited on the spot in recent times, in the course of making horizontal excavations, where some say ancient tombs were discovered, but which, at all events, three or four in number, each protected by a door, are now converted to storehouses for wine, that have the character of preserving the wine in an admirable state of coolness, as may be well imagined.

The road from the Marmorata to the gate of S. Paolo is very nearly identical with the line of the ancient enclosure of

Servius Tullius, leading all the way close at the foot of the elevated ground, which is for the most part precipitous: within the above distance there were four entrances to the city in the ancient wall, namely, the Porta Trigemina, the Porta Minucia, the Porta Navalis, and the Porta Lavernalis, all four of which were substituted by the single gate of S. Paolo, or Porta Ostiensis, as it was originally called, in the walls of Honorius.

The ARCH OF S. LAZARUS, Arco di S. Lazzaro, spans the road about the distance of a furlong from the point of divergence at the Marmorata, as before stated. Close to the arch there is also a small chapel dedicated to St. Lazarus, from respect to whom it would appear that the arch bearing his name has been permitted to remain in its present position, where it is a serious obstacle, not being sufficiently lofty to allow a waggon laden to a tolerable height to pass underneath. Whatever its history may be, there are no accounts relating to it to be relied upon, though it is generally stated to have been built about the later period of the empire, and to have belonged to the ancient granaries cited by Aurelius Victor, under the title Horrea Aniceta, which are supposed to have existed hereabouts, in addition to others about the western angle of the Palatine, and the Velabrum, which latter were referred to in the tenth chapter.* As it appears at present, it is evidently the substructure of a building, of which a considerable fragment still rests upon it, a shapeless mass of brickwork, of the same inferior description of masonry as composes the arch, which is turned upon a double course of flat tiles of the usual dimensions.

The precipitous bank of the Aventine on the left-hand side of the road is lined for some distance within and without the arch with large fragments of masonry belonging to ancient buildings hitherto unaccounted for, among which, immediately above the arch, is to be observed a modern rough stone portal that forms the entrance of a cavern in the tufa rock commonly known by the title "*Romitorio*," or Hermitage, though there appears to be no reason assigned for the appellation, and there are no accounts of any person of the profession of a hermit who ever lived there. The ciceroni, for want of a more suitable

* See page 124.

spot for the den of Cacus, point it out to visitors as the abode of that triple-headed robber, for whom it were certainly better suited, on account of its steep and inaccessible situation, than for an aged hermit, though how Cacus ever managed to drag thither by the tails the oxen of Hercules is not easy to comprehend. The spot is certainly laid down in some of the old maps of Rome as the *Antrum Caci*, and corresponds with the lines of Virgil, who, in relating the visit of Æneas to Evander, while he was celebrating a feast in honour of Hercules, just after Hercules had slain Cacus, describes the cave*—

" Altissima visa,
Dirarum nidis domus opportuna volucrum."

After passing through the Arco di S. Lazzaro and proceeding a little distance, the bank of the Aventine, still precipitous, is lined to a considerable extent by a lofty wall and bastion, built by the architect Antonio Sangallo, and called *par excellence* the bastion of Paul III., being a part of a line of fortification, constructed by the same architect, with which it was the intention of that pontiff to have covered the whole of this side of the hill, according to an idea which appears to have been afterwards adopted by Pius V. in the restoration of a church belonging to the Knights of Malta, which will be described in the second section of this chapter. The church in question, S. Maria del Priorato, is one of the group of buildings upon the angle above the Tiber, and has not a little the appearance of a citadel. Other portions of the same fortifications of Paul III. are to be seen on the city walls, one a little to the eastward of the gate of S. Paolo, and another about mid-distance between the gate of S. Paolo and the gate of S. Sebastian, which latter especially is considered a chef-d'œuvre of the architect, and called Il bastione di Sangallo.

The gate of S. Paolo, so called in consequence of the basilica built upon the Ostian road two miles distant, was formerly the Porta Ostiensis, leading to the seaport of Ostia; it was rebuilt by Belisarius, in the sixth century, and previous to that period was distinguished by the present title, as appears in various passages of Procopius.† It comprises a double

* Æneid, viii. line 234.

† De Bello Gothico, lib. ii. cap. 4, and lib. iii. cap. 36.

portal flanked by square towers and battlements, and is considered one of the most picturesque gates of any; the inner portion is the most ancient, and. comprehends masonry of the period of Honorius. When Totila invaded Rome the second time, in the year 549, he entered by the Porta di S. Paolo.

THE BATHS OF CARACALLA are situated within the eastern of the two tongues of land referred to in the beginning of the chapter, and of which the western has now been disposed of. In order to go thither it will be necessary to take the road dividing the Aventine from the Pseudo-Aventine, and leading from the gate of S. Paolo to the southern angle of the Palatine, whence turning to the right from a spot where four roads meet, by the Via di S. Sebastiano, along a route which has been already described in the eleventh chapter,* we presently arrive at the ruins of the baths of Caracalla, that lie on the right-hand side, and of which the north-eastern angle of the main outer enclosure, as it appears laid down in modern maps, is contiguous to the road.

The baths of Caracalla, of which the present ruins are in a more perfect state of preservation, as regards the original ground-plan, than any other ruins of imperial baths to be seen in Rome, were commenced to be built by the Emperor Caracalla, who continued the work till the time of his death, which happened during his expedition in Persia, in the year 217, and are distinguished accordingly, after one of his names, *Antoninus*, by the title "*Balnea Antoniniana.*" After the death of Caracalla the building was continued by Elagabalus, who constructed the porticoes, and, after the death of Elagabalus, was completed by Alexander Severus, at which time accommodation is said to have been afforded for 1600 bathers. The building was restored at the end of the fifth century by Theodoric, and it is said that bricks have been found in modern times among the ruins bearing the name of Theodoric, and others with the epigraph "Regnante Theodorico bono Romæ." In the sixth century, however, when Rome was besieged and the aqueducts destroyed by Vitiges, the baths of Caracalla were reduced to a grievously dilapidated state; and from that period, besides the removal of the marble

* See page 222.

columns and marble sheathings of the walls for the construction of Christian churches, a general course of depredation, by the appropriation of the material to private palaces, was carried on by the principal personages in Rome, with so little care and caution, that not only very many valuable objects destroyed by the falling roofs lay shattered like rubbish on the pavements, but a great deal of the finest marble was actually burnt into lime for making mortar. Even the main walls, which, being made of brick, now afford so beautiful and perfect a specimen of the shell of the building, had the material been travertino instead, would no doubt have been destroyed long since for the sake of the building stone; and such was the state of confusion in the work of destruction, that several of the most celebrated objects of ancient art, entirely overwhelmed and unaccounted for, remained there as much forgotten for many centuries as if they had never existed. At the revival of the arts a host of greedy speculators heated by their avarice, like flies by a summer's sun, commenced their explorations, at the period when the magnificent palace of Pope Farnese was in a state of erection, and as Farnese himself was foremost among the depredators, and his sagacious mind anticipated the treasures of early art that lay hidden in the mine below, pickaxe, spade, and shovel were applied in the service, so vigorously that his labours were speedily rewarded, in addition to the discovery of innumerable minor objects of decoration, by several of the most noble specimens of art in existence; among which latter may be mentioned, the Hercules of Glycon, known ever since by the name of the Farnese Hercules, the celebrated group of Dirce which, the principal object being the wild bull, is distinguished by the title *Toro Farnese,* and the colossal statue of Flora, all which are now in the Museum of Naples, the property of the Neapolitan Government; and besides these, others now to be seen in the chambers of the Vatican, viz., the Torso Belvidere, the groups of Atreus and Thyestes, and of the two gladiators, the statue of Venus Callipyge, and finally two large granite basins which are now the receptacles of the pair of fountains in the Piazza Farnese. Antiquaries meanwhile have had abundant reason to deplore, notwithstanding that Europe has been enriched by the splendid acquisitions above mentioned, the reckless haste, instigated by the desire of plunder, by which the

interests of knowledge were sacrificed in the process of exhumation, for many important parts of the building were overlooked that might have tended in a considerable degree to enlighten posterity with regard to the minor arrangements and construction of these wonderful bathing establishments of the ancients. Since the reign of Farnese, everything worth the trouble of removing having been discovered and carried away, no further measures for the purpose of exploring the deserted chambers have been attempted, with the exception of an operation on a minor scale unattended by any important result, undertaken in the year 1826, by the Count Velo of Vicenza, and consequently the ruins may now be said to have remained in the condition they are in at present, for a period of about three hundred years.

With regard to the present appearance of the structure, which originally consisted, similar to the baths of Diocletian and all the other ancient Roman baths, of a double quadrangular enclosure, one within the other; the outermost a square of 1140 French feet, and the inner 690 French feet by 450; the former of these, a brick wall for most part levelled within a few feet of the ground, is still distinctly to be traced over the whole extent of its periphery. Upon this outer enclosure are supposed to be the remains of chambers that served as baths for the plebeians, and also the porticoes; but in consequence of the line extending through enclosed vineyards, it is not very easy to get an opportunity of examining it closely; neither in fact were it worth the trouble to do so, as a tolerably comprehensive idea may be obtained at a distance, even from the public road. It is the inner enclosure which is properly understood by the term *Baths of Caracalla*, a stupendous pile of lofty brick walls of the dimensions above stated, which surpasses in magnitude every other ancient ruin to be seen in Rome except the Colosseum, and serves to exhibit, as far as relates to the effect produced on the mind, notwithstanding the total loss of the roof, the form and altitude of the original structure.

In order to obtain admittance to the interior, which, the shell of the building being thus perfect, is inaccessible otherwise than through a single portal on the northern side, or rather the north-western side, which is the aspect more precisely, it is

necessary to obtain the services of the custode, who is in the habit of attending on the spot every day at 2 P.M., for the accommodation of visitors. But as there is no human residence within a convenient distance of the portal, or anybody about the spot capable of describing the whereabout of this personage, who lives in an obscure part of the city, people who arrive for the especial purpose of seeing the baths are put to considerable inconvenience, not unfrequently, in consequence of his tardy arrival, and one, two, and three carriages, or more, drawn up at the door, and several people on foot pacing backwards and forwards impatiently, may be observed there very often. The door in question opens upon a road that diverges from the Via di S. Sebastiano, and leads at once into one of the roofless chambers, whose bare and lofty walls, of very great thickness, appear to be composed, as may be ascertained by fractures here and there, of tufa rubble in the mass, with a facing of fine bright red brick, in which rows of flat tiles are inserted, with the edges upon the plane of the surface at distances 4½ feet asunder. From the first chamber there is a communication to all the rest by open portals, though I cannot state the number, or pretend to specify the original appropriation of each particular chamber; it would be quite impossible, in fact, to attempt an account of the ground-plan without a diagram. The partition walls, however, as well as the outer wall, are for the most part perfect, and the chambers accordingly known, or presumed to be known, to the antiquaries, though I very much question whether, on sufficient authority, under the titles, that in ancient times, are supposed to have belonged to each, such as the apodyterium or dressing, or rather undressing-room, the pinacotheka or picture-room, the Cella Solearis, and so forth. Such titles, however, are empty names, compared with the visible appearances, as one passes along through chamber after chamber of different sizes, but otherwise similar to one another, of which none retain any visible indications of baths at all, except here and there the same description of terra-cotta conduits, that were before referred to in the description of the baths of Diocletian,* and are to be seen here, in some places eight or ten inches in diameter, adhering to the angles of the walls. Neither is there the slightest vestige of a pavement to be per-

* See vol. i. p. 250.

ceived on the ground under foot, which is covered for the most part with rubbish to a great extent; especially in the second or third chamber from the entrance, several waggon-loads, including large fragments of broken walls, lie in the middle; one large fragment, lined with mosaic, protruding from among the rest. As the latter object appears at all events worth the trouble of removal, one is induced to wonder why it is allowed to remain there, particularly as a considerable collection of fragments of various sorts, heads, feet, and arms of statues, pieces of columns, and entablatures, &c., worthless for the most part, but heaped together by the custode, to whom, no doubt, belongs the privilege of disposing of such articles to visitors, who are desirous of obtaining a reminiscence of the baths of Caracalla, are preserved in a chamber near the entrance, protected by a door under lock and key. In a chamber at the farther end of the suite may be observed the excavation above referred to, which was made in the year 1826 by the Count Velo of Vicenza; here the substructure of the building has been laid bare to a considerable extent, and appears to have been raised on brick arches; whether or not the vaulted space was applied to any useful purpose I cannot say, though the appearance may be compared to the vaults of wine-cellars. In the same chamber is a very spacious absis, not less than 75 feet in breadth, from the size of which it may be presumed that during the flourishing period of the baths, one or other of the principal groups or statues were contained there. The semi-dome, of which a considerable portion has disappeared, was composed, as may be seen by the fractured edges of the part remaining, and fragments that lie strewed upon the ground below, of volcanic pumice, dark in colour, porous in a high degree, and full of holes as a honeycomb. The vaulted ceilings of all the apartments were made, it is said, in consequence of the extreme lightness of the substance, of the same material, and there is, at all events, reason to believe that such was the case, judging from the quantity to be seen not only here, but in every part of the ruins among the rubbish.

The title of the ancient VALLEY OF EGERIA was for a very long period supposed to belong to the tract of low ground at the foot of the Cœlian, through which the Maranna stream,

entering the walls of Rome close to the Porta Metronis, pursues its course towards the north-east angle of the baths of Caracalla, near which point it crosses the Via di S. Sebastiano, as before stated. The valley in question, celebrated for its fountain, and for the romantic and supernatural congress of Numa Pompilius with the divine nymph Egeria, was at that early period of the Roman history outside the walls of the city, though subsequently it was included within the enclosure by which Rome was encompassed by Servius Tullius. The spot, therefore, not very far removed from Numa's principal religious establishment, at the foot of the Palatine, and so far favourable to the fanciful and ideal inspirations suggested to the imagination by a very beautiful fable, may be supposed to have been not inappropriately selected by the poets and historians as the scene of those mysterious interviews—though, alas! the visionary fabric has been overthrown by modern antiquaries, who transfer the place of mystical rendezvous to the Valley Caffarella, on the Appian way, a spot full three miles distant, where a real fountain, which, after all, there is every reason to believe is nothing more than a nymphæum constructed in the time of the empire, usurps the ancient name and honours of the Fountain of Egeria. The Valley and Fountain Caffarella will be described in the next chapter, but as regards the valley here at the foot of the Cœlian, it may be observed that, although certainly there is no fountain in the locality, the Maranna stream has existed there in its present channel, if not from the days of Numa Pompilius, at least from some time during the kingly period, and long before the time of any of the classic writers, for which reason it is at all events probable that there might have been a fountain on the spot fed by its waters, and even if not, and if the existence of a fountain at all be merely an idealization of the poets, suggested by the rivulet in question, why should they be deprived of it?

Proceeding along the Via di S. Sebastiano, from the north-eastern angle of the baths of Caracalla, towards the gate of S. Sebastian, and skirting the eastern side of the ruin, the church of SS. Nereo ed Achilleo is situated on the right-hand side of the way, about the middle of the structure; opposite, on the left-hand side, established on the site of a former con-

vent of Dominican friars, is a paper manufactory. Continuing only a few paces farther along the road, nearly at the south-east angle of the baths of Caracalla, is situated the church of S. Cesareo *in Palatio*, so called in consequence of its proximity to the baths, which were distinguished in the middle ages by the title *Palatium;* it has also been called occasionally the Church of S. Cesareo *in Turrem*, with reference to a tower overhanging the baths, upon the north-eastern angle, which will be further noticed by and bye. It is necessary to describe the situation of these objects thus particularly, in order to show more distinctly a very important topographical point, viz., the site of the ancient PORTA CAPENA, which is marked by a small red granite obelisk, planted in the Via di S. Sebastiano, immediately opposite the church last mentioned. The site of the Porta Capena was very much a matter of speculation among the antiquaries, until the discovery some years ago of the ancient Columna Milliaria, or the original Roman milestone, marked with the number ONE, indicating the first mile on the Appian way, from the walls of Servius Tullius, whence, as the milestone occupied the spot where it was originally placed, the distance, by comparing the Roman foot, which is about equal to $11\frac{7}{10}$ English inches, to the Roman palm, was exactly calculated by the competent authorities, and the above-mentioned obelisk erected in consequence. The Columna Milliaria in question, now to be seen upon the balustrade of the northern entrance of the Piazza Campidoglio, was described in the eighth chapter. The first of the fourteen regions of Augustus was called the Regio Porta Capena, notwithstanding which, it is not precisely determined whence the title Capena is derived, whether from the city of Capua, to which city the Appian way led, or whether by corruption from Camœnæ, with reference to a temple and sacred grove close to the fountain of Egeria, which was dedicated to the Muses by Numa Pompilius,* which last conclusion would seem to confirm the opinion of those who assign the fountain and valley of Egeria to this quarter. The temple or temples of Honour and Virtue also are supposed to have been situated near the Porta Capena, though the spot is laid down farther off in the map of Nolli, on the right hand of the Via di S. Sebastiano, not far

* See Livy, lib. i. cap. 21.

from the city walls. The Temple of Mars, without the walls, *i. e.* the walls of Servius Tullius, or the *Templum Martis extra Muros*, is laid down in some of the modern maps inside the walls of Honorius, near the temples of Honour and Virtue, but Nolli places this temple outside the walls of Honorius, close to the Porta Latina.

The Via di S. Sebastiano, which, from the Porta Capena, previous to the construction of the walls of Honorius, was comprised in the Appian way, extends from the baths of Caracalla, in a direction somewhat to the eastward of south, to the Porta di Sebastiano; the direction of the Maranna stream, from the same point of departure, to the Porta Metronis, may be described by a line from west to east, very nearly; so that as the walls lead from the eastward to the Porta Metronis, thence abruptly turning to the south, and return again with a sweep to the north, comprehending the easternmost of the two tongues of land referred to in the beginning of the chapter, a narrow slip of land is consequently thus comprehended, which may be described as bounded on the north by the Maranna stream, on the east and south by the walls of Rome, and on the west by the Via di S. Sebastiano. This tract of ground, a portion of which is flat and a portion elevated, is called the MONTE D'ORO, for which title I have never found any reason specified, though it is possible that it originates in consequence of the numerous magnificent sepulchres and columbaria which are known to have existed on the side of the Appian way, and especially at the spot in question, immediately close to the ancient walls of the city. Of these tombs and columbaria several are now remaining within the limits of the Monte d'Oro, for instance the celebrated tomb of the Scipios, the columbarium of the freedmen of Augustus, or of Cnæus Pomponius Hylas and Pomponia Vitellina, and also another columbarium, discovered in 1840, the most perfect specimen, perhaps, of any at present existing of those ancient cemeteries. Previous, however, to describing the objects which are contained within the limits of the Monte d'Oro, it will be more advisable to pursue our course by the Via di S. Sebastiano, along its western boundary as far as the gate, commencing at the small granite obelisk, the site of the Porta Capena, whither we had already arrived; and

whence another road, the Via Latina, leading to the Porta Latina, diverges on the left hand at a small angle from the Via di S. Sebastiano, otherwise the Appian way. Here, beyond the point of divergence, the banks on the left-hand side, that is to say, the banks of the Monte d'Oro, assume immediately a considerable degree of elevation, and the sides are in fact so precipitous that there is every reason to suppose that the road in this part was reduced by artificial means to a lower level, as is done at the present day in England by what is commonly called "*a cutting.*"

Within a very short distance of the gate of S. Sebastian, one hundred yards or thereabouts, the Via di S. Sebastiano is spanned by the ARCH OF DRUSUS, the southernmost of all the ancient arches, built upon the great thoroughfare through the city, whereas the Arch of Marcus Aurelius, in the Corso, was the northernmost. The arch was erected about the 41st year of the Christian æra, by the senate and Roman people, and dedicated as a posthumous mark of honour to Drusus, the father of Claudius, and the same personage who is celebrated by Horace as the youthful conqueror of the Rhæti and Vindelici, in one of the most sublime of all his Odes.* The structure, similar in characteristic form to the triumphal arches already described, is composed of large blocks of travertino, and comprises a single aperture eighteen feet or thereabouts in depth, that resembles those of the lower tier of the Colosseum, or more particularly the arches of the Vivarium, on the Cœlian, described page 214, inasmuch as the key-stone, which, notwithstanding the depth above stated, is composed of only two blocks, projects on each side full 30 inches beyond the plane of the frontage; on the southern front a considerable portion of the ornamental part of the arch still remains, especially a pair of flanking columns of Africano marble, with a large portion of their entablature, and, as regards the main body, it is in very good preservation, and bears on the summit a large fragment of an aqueduct carried over it by Caracalla, for the purpose of conveying water to his baths—a craggy shattered mass of brickwork that, covered with green plants and with flowers, has a picturesque effect. The spectator, standing within the Arch of Drusus, as the gate of S. Sebastian is but

* Lib. iv. Ode iv.

a little way beyond, traces the line of perspective along the Appian way through both portals.

The GATE OF S. SEBASTIAN was substituted, in conjunction with the Porta Latina, by Honorius instead of the Porta Capena; it was called originally Porta Appia, and subsequently Porta S. Sebastiano, in consequence of the Basilica of S. Sebastian built on the Appian way two miles distant. It became considerably dilapidated in the sixth century, during the Gothic war, and was repaired by Belisarius, or, as some say, by Narses. It is a fine structure, ornamented by a pair of flanking towers, which, especially when viewed from the outside, appear to great advantage.

THE PORTA LATINA, though within a short distance, as the position of the gate of S. Sebastian is precisely on the apex of the tongue of land more than once referred to, is approached by following the direction of the walls outside, first a little to the eastward, and then to the northward. Like the Gate of S. Sebastian, it suffered much injury during the Gothic war, and was repaired by Belisarius, who caused the Christian monogram to be engraved on the key-stone of the arched aperture; it is ornamented by a pair of round flanking towers, and there is said to be upon the jambs of the portal the groove belonging to the portcullis with which it was provided by Belisarius.

To proceed now to the objects contained within the limits of the MONTE D'ORO: the first to be observed, though one of minor importance, otherwise than as connected with the general history of the columbaria in the neighbourhood of Rome, is situated between the Gate of S. Sebastian and the Arch of Drusus, where the road between both arches is fenced on both sides by a lofty wall. Here on the side towards the Monte d'Oro the wall, which is separated from the thoroughfare by an intervening greensward twenty yards in breadth or thereabouts, is covered over a considerable portion of the surface with opus reticulatum, and comprises the object in question, viz., one entire side of an ancient columbarium pierced with tiers of sepulchral niches, such as were referred to in the columbarium of Lucius Arruntius, on the Esquiline,* and will be described presently with regard to

* See page 318.

the last discovered columbarium on the Monte d'Oro more particularly; but it is to be regarded as a remarkable instance, considering that it is situated on a public road, where anybody, without farther trouble than merely stepping aside, is at liberty to approach it without restriction, of the manner such objects are protected in the neighbourhood of Rome, on account of the extraordinary superfluity that renders them valueless, and not worth the pains of removal. Here, accordingly, though the small marble sarcophagi, as in the columbarium of Lucius Arruntius, have departed, the ollæ of terra-cotta, laid bare in many places by fractures in the masonry, have, for the most part, been suffered to remain untouched. In fact the number of deserted Columbaria over and above all pointed out by guide-books and ciceroni, that are to be met with in the neighbourhood in a similar condition to the one in question, after being dismantled of all the valuable objects by the proprietor of the soil, while the ollæ of humble terra-cotta are left abandoned to their fate, like rubbish of the lowest description, exceed all moderate calculation.

The next object to be visited belonging to the Monte d'Oro is the TOMB OF THE SCIPIOS, the entrance of which is situated on the perpendicular bank that bounds the Via di S. Sebastiano, hardly a furlong's distance from the gate. Upon the bank, which rises thirty or forty feet at the spot in question, may be observed a small rough wooden door, that from its insignificant appearance might fail to attract the attention, were it not that the words "SEPULCHRA SCIPIONUM" are inscribed in capital Roman characters above the portal. The Tomb of the Scipios was for a very long period, until the year 1780, identified with another ancient monument, situated nearly two miles distant on the Appian way, which will be referred to in the next chapter, and was first discovered at the time above mentioned in consequence of a part of the vaulted roof giving way while a peasant was ploughing the soil above, that had gradually and in the course of many succeeding centuries accumulated upon the structure. Then, accordingly, was suddenly brought into daylight the celebrated sarcophagus that contained the remains of the Roman consul, Lucius Cornelius Scipio Barbatus, who served his consulship 297 years before the Christian æra; this sarcophagus is now preserved in the

Vatican, and innumerable miniature models with the inscription have been dispersed all over Europe. At the same time several other sarcophagi belonging to the family of the Scipios were found and removed, and in addition two busts, one of which is incognito, and the other supposed to represent the early Latin poet Ennius, both which latter objects are preserved in the same chamber of the Vatican, the vestibolo quadrato, with the sarcophagus of Scipio Barbatus.

In order to obtain admittance to the interior of the tomb it is necessary to make application to the family of the custode, who inhabit a small cottage perched on the elevated ground immediately above the entrance. A flight of steep narrow steps cut on the side of the precipitous bank, a few paces south of the tomb, lead to the dwelling in question, where, though the proprietor is generally absent, the wife or one or other of three or four grown up daughters, generally employed in washing or similar domestic employments, are always at home and willing to perform the office of cicerone. On entering the door, though the fracture in the vault that led to the discovery has remained open ever since, the light is hardly sufficient to make any material change in the state of total darkness that reigns within, so that it is impossible, even with the assistance of the tapers provided by the female custode, to form any satisfactory idea of the original plan of the monument; it is generally admitted that there were two stories, but the upper story, with the exception of some trifling indications which will be referred to presently, has totally disappeared. The upper story probably comprised the ornamental part of the structure exclusively, and the principal entrance is stated by Nibby to have fronted northward upon a road communicating between the Latin and the Appian way, between which latter roads it seems singular that a road of communication should have been necessary, so small is the distance; whence, as before observed, they diverge at a small angle of bifurcation, in front of the obelisk. The exploration of the subterraneous territory is, at all events, attended with considerable disadvantages, in consequence of the draughts of air that continually penetrate the chamber, and render it not a little difficult to keep the lights from being extinguished; of these small wax tapers, in addition to one carried by the lady custode, another

is placed in the hands of the visitor, which, in consequence of its being necessarily borne with the arm extended in front, dazzles the eyes, and is rather a hindrance than a benefit, to say nothing of the inconvenience arising from the dripping wax, which, even provided the garments are preserved from injury, trickles over the fingers. As far as I could comprehend of the area of the lower story, which is the crypt or sepulchral chamber of the edifice, with which alone we have at present to concern ourselves, the way on entering appeared to lead for a few paces straight ahead through a passage excavated in the tufa rock, whence another passage, diverging by an inclined plane to the left, leads to the original ground-level, both which passages were excavated, since the discovery of the sepulchre, for the purpose of access. Here below may be seen, upon the side of the structure parallel with the Via di S. Sebastiano, excavated in the tufa rock, the niches which contained the sarcophagi of the Scipios, and above each vacant niche, inscribed at the time of the removal of the sarcophagus, appear the name and titles of the member of the family belonging to the receptacle. The first niche, for instance, and the niches are said to be six in number altogether, contained the sarcophagus of Publius Cornelius Scipio, described as the *Flamen Dialis*, or Priest of Jupiter. Turning suddenly to the right, by a passage excavated in front of the northern side of the structure, there are certainly to be seen the remains of what appears to have been an entrance, a round-topped arch, in span about six feet, and in height about eight feet, cut out of the solid tufa rock, and surmounted by an entablature of peperino; there may also be perceived on each side of the arch, attached to the solid wall of tufa, a coating of stucco, covered with fresco painting, of which the red is the best preserved and predominant, though all the other colours are nearly indistinguishable. Finally, above the arch are to be seen the only existing remains of the second story of the sepulchre, a small fragment of a column which still occupies its original place on the entablature; all which objects combined together, though forming the total amount of the subterranean exhibition, are quite insufficient to convey to the mind anything like a satisfactory idea, whether

as to the form, the style of architecture, or the extent of decoration of this celebrated monument.

The COLUMBARIUM OF THE FREEDMEN OF AUGUSTUS, situated upon the Monte d'Oro, is within a short distance of the Tomb of the Scipios, whence a direct path may be found leading thither directly from the cottage of the custode, though the regular approach is from the obelisk that marks the site of the Porta Capena, thence proceeding by the Via Latina, that diverges from the Via di S. Sebastiano close in front. A few paces within the point of bifurcation, another road diverges from the Latin road on the right-hand side towards the Appian way, and ends presently in a cul-de-sac. Here at the extremity, and on the right-hand side of the way, is a wooden portal in the brick wall, and attached to it a bell, which on being rung, the custode, whose cottage is immediately close within, generally without a moment's delay, makes his, or rather her appearance, for here, as in the instance of the Tomb of the Scipios, the office is usually performed by a female. This columbarium may be considered one of the staple objects of curiosity in Rome, whither the attention of visitors is primarily directed by the cicerone; it was discovered in 1830, and is said to be the property of a learned society, though the proprietors, whoever they may be, derive probably, such are the number of people who visit it, a very considerable emolument by its exhibition to the public; in fact, previous to the discovery of another columbarium in the immediate vicinity, in the year 1840, in a state of still better preservation, it maintained, with regard to all the other columbaria to be seen near Rome, the first place in the category. Though called by the proprietors the Columbarium of the Freedmen of Augustus, it is described by Nibby as a cemetery belonging to Cnæus Pomponius Hylas and Pomponia Vitellina, who being the owners of the soil, derived a profit by letting to the relatives of the deceased occupants the separate niches, where various different families were buried promiscuously, including many persons attached to the houses of Augustus, of his sister Octavia, and of Tiberius. Among the officers of the Imperial household, at all events, whether freedmen or slaves, were the exactor, or receiver, the sumptuarius, or steward, the pocillator, otherwise a potione,

or butler, the a cubiculo, or chamberlain, the tonsor, or barber, the medicus ocularis, otherwise medicus ab oculis, or eye-doctor, the ab epistolis Latinis, or Latin secretary, the ab epistolis Græcis, or Greek secretary, the ab hortulis, or gardener, the unctor, or attendant of the baths, the carpentarius, or coach-maker, the venator, or huntsman, the faber a tabernaculis, or workman in charge of the tents, the faber a tabulis, or picture-framer, the pedisequus, or running-footman, &c., &c., &c.,* of whom the remains of several, or of personages of a similar character, whether the columbarium were a private, or joint-stock establishment such as above described, or an Imperial one, are to be recognised below.

As regards the present state of the structure, it consists in the first place of a portion above ground, comprising four brick walls, covered by a modern roof, that enclose a small rectangular area. Upon one of the sides is the entrance by a door, above which appears the following modern inscription, "Columbarium Libertorum Domus Augusti." The descent is by the original very steep and very narrow straight flight of brick steps, that lead to two small subterraneous chambers, and upon the wall of the staircase is to be seen, it is said, though I did not happen to perceive the object in question, the names of Pomponius Hylas and Pomponia Vitellina inscribed in ancient mosaic. Of one of the chambers especially, the vaulted ceiling is beautifully painted in fresco, equal, perhaps, in execution, and in the same style of arabesque, as the ceilings in the baths of Titus on the Esquiline. The walls of both chambers are provided with rows of sepulchral niches, though the niches are not invariably at even distances apart, in consequence of small monuments here and there, such as may have afforded a model of the monuments of our Christian church, being interpolated between. These interpolated monuments engrafted on the wall, precisely resemble those of the present day, and consist for the most part of a pediment resting on a pair of small columns, with a stucco bass-relief within the tympanum. The small marble sarcophagi have been permitted to remain in their places in the niches, with few exceptions, so that the variety is remarkable, and is in fact a principal feature in this columbarium, which is supposed by the antiquaries to have remained

* See Montfaucon, vol. v. part 1, pp. 54 and 55.

in use from the reign of Augustus up to the period of the Antonines. I would willingly have taken a copy of a few of the inscriptions had I been permitted to do so, but in this particular the regulations of the proprietors are of a stringent monopolising character, and are enforced in the most inexorable manner possible by the female custode, by whom the veriest trifling use of paper and pencil is anxiously prohibited. Neither is it possible even for a moment to elude her vigilance, for being of mature years, of light active form, and by nature exceedingly nimble and excitable, her eyes, directed without a moment's respite towards a suspicious looking visitor, absolutely glisten with vengeance at the appearance of any movement of preparation—even the merely looking at the palm of the hand!

Beside the small marble sarcophagi in the niches there is to be seen in the present columbarium a homely description of sarcophagus, that has the appearance of a coffin, and in shape still more nearly resembles the log canoe of a North American Indian. It is made of red terra-cotta, very roughly formed, and, when I saw it, contained the unburnt skull and large bones of an ancient Roman in very good preservation. Such probably were the receptacles in which the lower classes of the people were occasionally consigned to the ground, without being burnt, on the Esquiline and elsewhere, at the early period of the empire; and at all events it affords even a closer model for a modern wooden coffin than those stone receptacles of the middle ages which are sometimes found in our churches. The earliest description of sarcophagus, first adopted by the Grecians, is said to have received its title from the quality of the material of which it was composed, the *Lapis Assius*, a stone dug in quarries near Assum, a city of Troas, that had the singular property of actually consuming all the flesh and every bone in the body, with the exception of the teeth, in the space of forty days. Of the Lapis Assius, however, though the fact is recorded by Pliny,* there is no such thing as a specimen, even if existing in any other part of the world, to be seen in Rome. Pliny, notwithstanding, observes further with regard to it, that it is salt to the taste; and he recommends it, whether by putting the feet in a vessel made of it, or by using the powder mixed with bean-meal in the form of a cataplasm, as a cure for the gout.†

* Hist. Nat., lib. xxxvi. cap. 27. † Ibid. cap. 28.

The bodies of the dead, it would appear, were sometimes buried and sometimes burnt, indiscriminately, during the entire period of ancient Roman history, according to the different rites of sepulture. The remains, in the first instance, were consigned to the sepulchral chamber within the larger description of sarcophagus; and in the second, in the form of calcined bones, in the miniature sarcophagus, such as those contained within the niches of the present columbarium; or occasionally the calcined bones were placed in a vase, and the vase was preserved inside a large sarcophagus, as in the instance of the Portland Vase, which was found inside the large sarcophagus supposed to contain the remains of Alexander Severus and his mother Mammæa.*

The COLUMBARIUM above referred to, discovered in the year 1840, ten years subsequent to the preceding, is also situated upon the Monte d'Oro, within a short distance from the present spot, in the direction towards the Gate of S. Sebastian. Hence a path leads thither directly across the vineyard; but the regular approach is from the Via di S. Sebastiano, where, upon the elevated bank above the road, in a position similar to the cottage of the custode of the tomb of the Scipios, and a few paces from the latter, towards the Gate of S. Sebastian, stands the cottage of the custode of the columbarium in question; and finally, there is another direct path of communication from the cottage of the former custode. I cannot state the circumstances precisely that led to the discovery of the present columbarium; but it forms one out of very many other instances where a sepulchral edifice, which in its original state was an ornamental structure, has been suffered unaccountably to vanish by slow degrees from the eyes of mankind, and imperceptibly slide as it were into the earth, till the soil above has accumulated to such a degree that the corn has ripened and the vine stricken her roots century after century, as if it had never existed. The present appearance of the object, as the portion of the structure above ground had totally disappeared, and the earth entirely filled the subterranean chamber, consists, in consequence of the operations undertaken by the proprietor for its restoration, of four walls built above ground, and covered with a modern roof, that enclose a small rectangular area, like the columbarium

* See page 13.

last described. One wall here, as there, contains a door leading by a flight of steps below; but here, in addition, the walls, which are about twelve feet in height, are furnished with latticed windows, which enable a person standing outside to have a tolerably good view of the interior.

On entering the door the descent is by a single straight flight of the original brick steps, in excellent preservation, that lie parallel and close to the plane of the wall; the steps are covered with flat tiles, are 16 inches in the tread, 12½ inches in the rising, 20 in number, and are protected by an ancient iron rail. They are so narrow that with one hand on the iron rail the body can be barely prevented from coming in contact with the wall opposite, and being extraordinarily steep, are supported by a brick arch turned underneath upon the face of the wall. With regard to the steepness, it may be observed that the inclination of the plane, which commences at one of the angles above, terminates in the centre of the side below, which is about 18 feet in breadth. In the centre of the area is planted a square brick pier, of which the breadth of the sides is 3 feet 6 inches; it would appear that it supported the original roof, and now the upper portion being restored by the proprietor of the spot, it forms a central support for the modern roof or ceiling, which is a plain groined vault of brick. The pier and the walls of the chamber are furnished with sepulchral niches, of which the form, though occasionally various as regards the pier and one of the walls, is exclusively semicircular upon the other three walls, where on one side there are nine tiers of eight niches, on another side nine tiers of nine niches, and on the third side nine tiers of eleven niches. On the fourth side, of which the plain surface is broken by the arch that supports the flight of steps, the niches, of which I cannot state the number, are some square and some semicircular. With regard to the pier, those of the semicircular niches, which are of the ordinary form, contained for the most part the small marble sarcophagi in the highest possible preservation, and in addition to these was to be observed on one side a small monument, in form like the interpolated monuments of the other columbarium, which occupied the entire breadth. The intermediate surface on all the four sides is painted in fresco with small figures of birds among foliage; the figure of a peacock especially very accurately

delineated. The niches upon the four walls of the chamber contained, almost without an exception, each the miniature white marble sarcophagus that belonged to it, undisturbed and in the most perfect order, insomuch that within several from which I removed the lid, I invariably found the calcined bones of the dead. The appearance of the bones was as perfectly fresh as if recently burnt, and the inscriptions, engraved in the usual manner in brief terms on the face of the sarcophagus, as legible as ever. One of these—conceived as it were in a prophetic spirit, as if foretelling that the remains of the departed were to be explored after seventeen or eighteen centuries by a foreign visitor to the Eternal City, created a startling impression when I read as follows,—"Ne tangite, O mortalis, reverere manes Deos." Another that particularly attracted my attention was an epitaph by a widow to a deceased husband, which at all events, as far as it relates to the merits of the departed, is a singularly concise testimonial: "Veneria. P. Seppio. Potenti conjugi bene merenti." A third is particularly indicative of the morals and general state of society that existed at the early period of the empire, by the explicit avowal of a Roman gentleman, of the relation existing between himself and his female protegée, thus handed down in the following unmistakable terms for the benefit of posterity: "M. Tullii Agatonis, sibi et concubinæ suæ." In many, the terms of affection of a surviving relative towards the deceased are expressed very pathetically, but in all with the utmost brevity, sometimes even by means of a single epithet; for the most part nothing more than the name and age and the day of decease is recorded. In the very few niches from which the sarcophagi had been removed, the ollæ remained with the lid firmly secured by cement, as if it had never been opened; of some of the ollæ the lid was adapted to the purpose of a lachrymatory in the strictest acceptation of the term, for being in a concave form, with a small round hole in the centre, the tears of the survivor shed on the surface would trickle through the aperture upon the ashes within. Lachrymatories of the ordinary description, narrow phials of thin and tarnished glass, in form resembling those that have come into use of late years for the purpose of preserving bouquets of flowers in water, were to be

observed in many places within the niches, lying upon or on one side of the sarcophagus.

I will now, having related all I have to say of the ruins, &c., situated on the two tongues of land referred to in the beginning of the chapter, proceed to describe the very few objects worthy of observation that remain to be seen on the CENTRAL AND ELEVATED PORTION OF THE AVENTINE. Commencing therefore at a point at the northern angle of the hill, the first thing to be observed, situated upon the base of the rising ground a little above the Via de' Cerchi, is the JEWS' BURYING-GROUND, the place consigned by the Pope to the Jews resident in Rome as their cemetery, notwithstanding that the privilege of being buried within the walls, whatever temporal or spiritual benefit is supposed to be attached to the prerogative, is denied to members of the Protestant Christian church, of whatsoever description. The position of the cemetery in question is more immediately upon the slope of the hill, very nearly opposite the small chapel called the Madonna de' Cerchi, close to the entrance of the Palazzo de' Cesari on the Palatine, and the road that leads thither diverges from the northern extremity of the Via de' Cerchi. On approaching the spot, notwithstanding that the collection of white tombs here grouped together has an imposing effect, when seen from a distance, the style and appearance of the monuments are such as, amounting in number to thirty or forty grave-stones of the most ordinary description, are in the highest degree indicative of poverty, and calculated to exhibit a very striking picture of the miserably depressed state of the Jewish people within the Pope's dominions. Such, indeed, is the thrifty nature of the establishment, that the very ground between the tombs is planted with cabbages and artichokes; neither is there, notwithstanding that the spot is particularly exposed to the weather and remote from houses, any better place of accommodation for the priest and mourners at a funeral, than an open hut with sides and roof made of reeds, that resembles a gardener's tool-house, and is actually so appropriated. In fact the only ornamental object in the enclosure is subservient to utility—an almond-tree bearing almonds. The grave-stones, of which the inscriptions are in Hebrew and Latin, are in form precisely such as are to be seen

in an English village churchyard; nor does there appear to be any other difference or aristocratic distinction than, whether in consequence of a desire of exclusiveness or not, a few, four or five perhaps in number, placed apart from the others, resting against the sloping bank of the hill. The grave-stones, however, are after all a small minority of the monuments within the enclosure, and by far the greater number are nothing more than small black wooden crosses about six inches high, which are not to be perceived at all until one actually enters the cemetery.

The GROUP OF CONVENTS AND CHURCHES situated upon the angle of the Aventine before referred to, that overhangs the site of the ancient Sublician bridge and the Marmorata, are to be approached by more ways than one, but more directly by a road that, diverging from the Piazza della Bocca della Verità, skirts the northern flank of the church of S. Maria in Cosmedin. Although the churches exclusively will be described in the second section of this chapter, it will be necessary here to state the position of each church, whether with reference to the entirety of the group of which it forms a part, or with regard to the ancient buildings with which the locality is identified. The FIRST EDIFICE in the group, beginning at the northern extremity, is the church of S. Sabina, which is supposed to occupy very nearly the site of the ancient temple of Juno Regina, built about 360 years before the Christian era by Lucius Furius Camillus, after the capture of the city of Veii. The SECOND EDIFICE is a convent of Dominicans attached to the southern flank of the church of S. Sabina. The THIRD EDIFICE is the church of S. Alessio or S. Alexis, whose site is remarkable as the spot where the Sabine leader Tatius, the antagonist of Romulus, is supposed to have been buried. Upon the same spot also is supposed to have been situated the ancient ARMILUSTRUM, an enclosure where on certain days military games were celebrated and the Roman soldiers trained to arms. The FOURTH EDIFICE, attached to the southern flank of the church of S. Alessio, is a convent of monks of the order of S. Jerome.

The FIFTH EDIFICE is the Casino of the Cardinal Lambruschini, Secretary of State to Gregory XVI., which, together with a garden attached to it, though hemmed in on both sides by the adjoining buildings, is situated in a singularly beautiful

position upon the extreme verge of the precipitous and lofty bank that overhangs the Tiber. The Casino, at the time I visited the spot, was seldom if ever inhabited by the proprietor, but admittance to the garden was at all times readily granted by the custode on ringing the bell at the portal. The custode not unfrequently, on the arrival of any party to whom he wishes to show more than common attention, proposes to the ladies particularly, in a polite jocular manner, previous even to entering the door, to take a view through the keyhole of S. Peter's, whose dome sure enough appears enamelled by a circular rim of the blue sky at the extremity of a long arched alcove impermeable to the rays of the sun, that lies as it were pointed towards it like a telescope. The effect is certainly very strange and beautiful, and on entering and passing directly through the cool bower in question, a more extensive prospect is afforded the lover of the picturesque by descending a few steps excavated in the natural tufa rock, under the verge of the precipice, where he may sit ensconced in a niche like an eagle in his eyrie, and at his leisure observe the Tiber flowing below, with the Basilica and the Vatican beyond in their full proportions. In front of the niche, protected by a low wall or parapet, is a miniature terrace, 8 feet in length perhaps, by 3 or 4 in breadth, but of dimensions sufficient for the convenience of those who prefer an upright position to stand upon and look around. As regards the garden, it is after all but a very small rectangular enclosure, of which one of the sides is bounded by the alcove in question, and one if not two other sides by rows of lemon and orange trees. In the middle of the area is a flourishing young palm-tree, the largest to be seen in Rome, with the exception of the one before referred to in the garden of the Passionites on the Cœlian. Here also are two fine pepper-trees, which, though at the time I saw them laden like the mountain-ash with clusters of red berries, are inferior in size to the one in the gardens of the Rospigliosi Palace on the Quirinale.

The SIXTH EDIFICE of the group is the church of S. Maria del Priorato, so called in consequence of belonging to the Knights of Malta; it occupies precisely the angle of the hill above the Marmorata, not very far removed from the spot where the ancient Temple of the DEA BONA is supposed to

have been situated, which is somewhere in the direction of the bastion of Paul III., referred to page 404. The profession of the Dea Bona, somewhat akin to that of Juno Lucina, had regard exclusively to all manner of female ailments, and accordingly the help and protection of the goddess was solicited by the Roman ladies on every necessary occasion, especially on certain days, when sacrifices and other religious rites were administered. The ceremonies were at such times conducted by females exclusively, and under circumstances of such extraordinary and mysterious seclusion from the male sex, that even every statue of the male divinities in the temple was draped and veiled. During one of the above-mentioned observances, where Pompeia, the wife of Julius Cæsar, among other females of high rank, assisted, the dissolute young Roman, Publius Clodius, disguised in female apparel, furtively obtained admittance, but being detected, was consequently brought to trial, accused of sacrilege. Then it was that Cæsar, having been himself examined in the court as a witness, notwithstanding that he offered no testimony derogatory to the character of his wife Pompeia, divorced her afterwards; and being asked by his friends why under such circumstances he did so, replied by the well known apostrophe, "Quoniam, inquit, meos tam suspicione quam crimine judico carere oportere."*

There is yet, before quitting the present group of buildings, one more object to be observed on the other side of the road that passes directly in front. The object in question, the remains of a villa and casino of Pope Honorius III., constructed in the beginning of the thirteenth century, is precisely opposite the church of S. Sabina, which is the first or northernmost of the edifices above mentioned. The casino was subsequently increased and restored by succeeding pontiffs, though at present all has entirely disappeared, with the exception of about thirty or forty yards of a lofty wall comprising a portal in the middle, that encloses a heavy wooden gate, forming at present the entrance of an extensive vineyard. This vineyard, previous to the recent suppression of the order of the Jesuits, was much resorted to by the members of the society, and comprised one of their numerous rural establishments, where a small casino was erected for their temporary convenience, and

* Suetonius in Julium, cap. 74.

they passed periods of retirement during the performance of their religious exercises. Here accordingly might frequently be seen, pacing backwards and forwards along the straight broad walk that leads direct from the portal, several of the holy fathers, dressed in their ordinary black garments and conspicuous by their broad shovel-hats, associating together in groups of three persons, as was invariably the custom of the fraternity.

The TEMPLE OF DIANA, once the most celebrated of all the ancient buildings on the Aventine, though there are now no recognizable remains in existence, is supposed to have been situated in a direction from the church of S. Sabina nearly southward, and on a spot that cannot be better identified than by the site of the modern church of S. Prisca. To go thither it is necessary to return a few paces by the way whence we came, and, instead of following the course of the road to the left and descending to the church of S. Maria in Cosmedin, proceed a little distance farther by a way that runs nearly straight forward; thence presently a road diverges to the right nearly due south, and leads directly to the church of S. Prisca. The church is situated on the left-hand or eastern side of the road, and on the western side opposite, within a vineyard called the Vigna Sculteis, the Temple of Diana, according to the opinion of Nibby, was situated: in the map of Nolli it is laid down a trifle farther to the southward. The Temple of Diana was built by Servius Tullius for the purpose of establishing a place of common worship for the neighbouring states of the Roman empire, and was constructed according to a plan proposed at a meeting of the senate to the deputies from every city whose inhabitants contributed to the expense. It was particularly remarkable for a bronze column erected in front, on which the decree of the senate and the names of the federal cities in question were engraved in Greek characters, supposed to have been the same ancient Ionic letters that were introduced from Phœnicia into Greece by Cadmus, 310 years before the fall of Troy, and brought by Evander into Italy 250 years afterwards. The column, consequently, which was in existence in the days of Dionysius,* affords an interesting subject of inquiry for the antiquaries; for the Roman capital characters

* Lib. iv. cap. 26.

being similar to ours of the present day, we are thus far enabled to trace the antiquity of our alphabet to the earliest ages.

On the eastern side of the road, and close to the church of S. Prisca, the HOUSE OF LICINIUS SURA, consul in the 101st year of the Christian era, and celebrated for having enjoyed the favour and patronage of the Emperor Trajan, is supposed to have been situated; there may be observed on the spot the remains of brick walls and arches, evidently ancient, but in so dilapidated a state that it is quite impossible to form any precise idea what sort of building they belonged to. In addition to these ruins there are also to be seen, it is said, some remains of an AQUEDUCT OF THE EMPEROR CLAUDIUS, of which I cannot indicate the position, neither can I of a PALACE OF TRAJAN, supposed to have been close in the vicinity. With the exception of the churches, there is nothing at all in fact to be seen upon this central portion of the Aventine calculated in the least degree to compensate a stranger for the trouble of exploring the locality; the whole surface is divided by dense enclosures, and for the most part entirely excluded from the sight by such strong and lofty fences, that even if any authenticated ruin remained in existence, would render the approach impracticable.

One more object, however, still remains to be noticed, A SQUARE BRICK TOWER, before referred to, page 411, that overhangs the north-east angle of the Baths of Caracalla. To go thither it is necessary to proceed a little farther southward along the present road, which debouches in another road lying in a transverse direction, the same that divides the Aventine proper from the pseudo-Aventine, and leads from the gate of S. Paolo to the southern angle of the Palatine. From which latter point, taking the Via di S. Sebastiano as far as the north-east angle of the baths, a road, immediately opposite the entrance, leads by a steep ascent to the tower in question, which, perched in a conspicuous position on the craggy cliff, immediately overhangs the ruin. Although from the appearance of the tower and its site it was evidently constructed for the purpose of a fortification, there are no accounts of its history, whether it was built during the fifth or sixth century, or even at a later period; it is situated, however, close in the rear of the church of S. Balbina, and admittance, on the very

rare occasions when the church is to be found open, may be had through the building, which faces close to the road by which we have ascended. At other times, leaving the church on the right and proceeding a little farther up the lane, there is another approach through the next vineyard.

The outer walls of the structure are still in good preservation, though the interior, which bears the appearance of having been an habitable residence at no very remote period, is in a state of total dilapidation. It is practicable, however, to climb to the top by step-ladders from story to story, each story consisting of a single chamber, of which nothing now remains but the bare rafters, so that progress is neither agreeable nor altogether without peril. But once arrived at the summit, one is partly repaid the trouble of mounting by a most beautiful view, not only of the greater part of Rome in the foreground, but of the Campagna to the sea-shore.

CHAPTER XIII.—Section II.

CHURCHES.

S. Maria in Cosmedin.

The church of S. Maria in Cosmedin stands close to the northern angle of the Aventine, in the Piazza della Bocca della Verità, facing upon the piazza towards the Tiber. The spot is likewise at the northern extremity of the Circus Maximus, and the church is supposed to be situated upon the site of the ancient Temples of Ceres, Bacchus, and Proserpine, constructed by Aulus Posthumus the Dictator, and referred to in the description of the Circus Maximus, page 132. It is supposed to have been originally built about the year 265 by the Bishop of Rome, Dionysius, and was rebuilt by Adrian I. in the year 772, when, in consequence of the embellishments bestowed on the building on that occasion, the title "*in Cosmedin*," from the Greek word "κοσμος," became attached to it. Subsequently, during the dark ages, a convent of monks from Greece, by whom the offices of the church were performed, was annexed to the building, whence the church was also occasionally distinguished by the epithet "*in Scuola Græca.*" The name, however, by which it is most commonly called at the present day is "*Della Bocca della Verità*," for reasons that will presently appear. As regards the exterior, the convent of friars, to whom the church at present belongs, is attached to the southern flank, and the entrance is upon the gable, through a portico accessible by three arched apertures protected by iron rails. Of these apertures the central one, which is usually kept open while the others are closed, is further protected by a porch built in front, whose roof is supported by four ancient Roman Ionic columns, that is

to say, two of red granite and two of white Lesbian marble. The façade of the church, in the rear of the portico, is a simple elevation of very inferior masonry, to which is attached a square brick tower of the middle ages, which from a distance is conspicuous. In the interior of the portico there are to be observed engrafted on the gable wall of the church two or three ancient monuments, accompanied by inscriptions in old letter; and opposite to these, suspended on the outer wall by iron hooks, the jaw-bones of a small whale, placed there as a votive offering by the fisherman its captor, and the words "*ex voto*" inscribed above. Finally, at the left-hand extremity is the object, though I never heard a reason assigned why it is placed there or what reference it bears to this particular locality, from which the title *Bocca della Verità* is assigned to the church and piazza. It is an enormous circular figure of a human face of white marble, 5 feet or thereabouts in diameter, with eyes, nose, and mouth, the mouth a round hole that perforates the mass right through, of corresponding dimensions, fashioned after the style of the dramatic masks used in the ancient theatres. It is related of this wonderful physiognomy, not a little resembling a full moon in appearance, that in consequence of supernatural qualities attached to it and the superstition of the Roman people, it was used during the dark ages as a test of guilt and innocence, on certain occasions of trial, when if the person arraigned having thrust his hand through its gaping open mouth were able to draw it back again, he was declared innocent, but if on the contrary the hand remained miraculously immovable within the marble jaws, guilty; which latter catastrophe, considering that the ceremony was conducted in the presence of an ignorant population by a priest, assisted probably by an able-bodied coadjutor standing behind the mask, might have been, and was very likely effected *in terrorem* by the simplest means possible. There is, however, little or no authority for the story, but the legend, such as it is, is simply oracular; in the mean time the mask, which after all I believe to be nothing more than a fanciful object intended to serve the purpose of the jet of a fountain, such as one or two others that are to be seen in Rome nearly precisely similar, is placed, as it were, in a temporary manner, slanting against the wall without

inscription or appliance of any sort calculated to attract the attention towards it. The other similar masks above referred to, each doing actual service at its respective fountain, are, one at the extremity of the Via di Mascherone, leading from the south-west corner of the Farnese Palace to the banks of the Tiber, and the other in the Via della Lungara in the Trastevere, very nearly opposite the Palazzo Salviatti.

The door which leads from the portico into the church is worth remarking, on account of the jambs and lintel, which, as is commonly the case in this part of Rome especially, are formed of the cornice of an ancient building. The interior is constructed in the form of a triple nave, divided by ancient columns, six on each side, and three piers, one in the middle and one at each extremity: the columns in quality are as follows, viz., one Africano marble, one Hymettian, one Cipollino, two Tyrian, two pavonazzetto, four very fine bigio lumachellato, and one red granite. The eleven of marble are fluted, and the capitals of all of various descriptions, for the most part irregular, and some composed of human figures substituted for the acanthus. The ceiling of the middle nave is vaulted with arched spaces along the base for windows of such extraordinary depth as nearly to meet in the middle. The pavement of the middle nave is a remarkably fine specimen of opus Alexandrinum. Upon the gable wall, close to the entrance, some of the ancient columns belonging to the Temples of Ceres and Proserpine, planted on the travertino foundation of the ancient temple that forms the substructure of the church, are to be observed built up in the masonry; they are of Hymettian marble, fluted and of the composite order, and are to be examined to the best advantage by ascending to the top of the church by a staircase that leads from a door on the right-hand side of the entrance. On mounting the steps the upper part of the shaft of one especially, surmounted by its capital, stands clear of the wall within arm's length, so that one may actually touch it. At the extremity of the middle nave are a fine pair of ambones of pavonazzetto marble, on the sides of which tablets of porphyry, encompassed with mouldings of mosaic, are engrafted: here are to be observed among the rest, one tablet of green granite, of the same description as the pedestal of S. Peter's chair in S. Peter's, very dark, nearly

black in colour, marked with a sprinkling of white, like hoar-frost.

The ceiling of the side naves is a very flat elliptical vault, and the pavement, opus Alexandrinum, of the same description as the middle nave. In the right-hand nave there is no lateral chapel, but there is a chapel at the extremity facing down the nave. Instead of a lateral chapel there is a portal which leads through a passage or corridor and the sacristy beyond to the convent annexed to the church. I never entered the sacristy, where it is said a pair of giallo antico columns belong to the altar, and another of the columns of the ancient temple are built up in the wall. The CHAPEL AT THE EXTREMITY is protected by a low balustrade of bigio, and contained within a recess in the form of an absis, of which the semidome is painted in fresco in imitation of an overhanging mantle, and the lower concave sheathed with Sicilian jasper: the altar is faced with giallo antico.

In the left-hand nave there are two lateral chapels and a chapel at the extremity. The FIRST LATERAL CHAPEL, which serves for the baptistery, is quite plain in its decoration, with the exception of one object placed in the middle of the area, a baptismal fount of white marble, of which the entire surface is delicately sculptured in bass-relief. The SECOND LATERAL CHAPEL is very plain also, the walls whitewashed and the altar nothing more than an altar table appended to the wall and surmounted by an altar picture. The CHAPEL AT THE EXTREMITY contains no marble columns, but the altar, which is faced with fior di Persico or Porta Santa, is flanked by a large pair of stucco statues of angels in a kneeling posture. The altar picture is one of the ancient portraits of the Holy Virgin transported from the East, that are remarkable for the extremely swarthy shade of the complexion.

The CHOIR OR TRIBUNE is elevated by three steps above the middle nave, and the pavement, like the pavement of the remainder of the church, is opus Alexandrinum; at the extremity is an absis containing an ancient pontifical chair of white marble.

The HIGH ALTAR stands isolated on the summit of the three steps immediately at the entrance of the choir; it is a purely Gothic structure of white marble, in the form of a tabernacle,

comprising pinnacles ornamented with crotchets and finials: the quadruple entablature is partly covered with mosaic, with apertures in trefoil in the intervals: it is supported by four composite columns of red granite with gilded capitals: underneath is a fine ancient sarcophagus of red granite.

Near the high altar is a door leading by a flight of steps to a crypt below, called the chapel of S. Cyril, who about the year 860, in the reign of Nicholas I., undertook a mission to convert the Slaves in Bulgaria to Christianity. He was born at Thessalonica, and, assisted by his brother Methodius, adapted the Slavonic letters to those of the Greek alphabet, and translated the Bible into Slavonic. The crypt in question, though of small dimensions, appears to be constructed in the form of a church of three naves, divided by columns in two rows of three each row: of these columns two are white Porine marble and four Granito del Foro, the capitals irregular. Engrafted on the wall on the right and on the left hand of the entrance are two martyrs' weights, and upon the wall at the extremity is an ancient altar of primitive construction, such as were used in the catacombs; underneath it is preserved a large slab of marble or granite, on which S. Cyril, who died a martyr, is said to have knelt when he was put to death. The walls of the chamber have the appearance of the walls of a columbarium, to which purpose it must necessarily have been applied, for there are on both sides rows of small sepulchral niches, which, though now vacant, contained no doubt sarcophagi at one time or other. Whatever may have become of the sarcophagi, the bones of sundry martyrs on a certain day or days of the year are exhibited in this crypt to the public. Hence also, by a blocked up door in the wall, is an entrance to the catacombs.

S. Anna.

Proceeding from the church of S. Maria in Cosmedin, a very short distance along the foot of the Aventine, the church of S. Anna is situated under the elevated bank, facing towards the Tiber. Though diminutive in size and of by no means imposing appearance, it is chiefly deserving of notice as affording a specimen of the extraordinary pains taken by the papal government to stimulate the sentiment of devotion among the

people by carefully providing them with wayside chapels like the present in bye lanes and all manner of out of the way places in the neighbourhood. Among such buildings the little church in question, though standing upon a thoroughfare much frequented by the country people on their way by the gate of S. Paolo to the market in the Piazza Montanara, is as humble in its elevation as any of the more remote and sequestered, and might not possibly be recognised as a church at all, were it not for a miniature figure of the Madonna contained in a small niche of corresponding dimensions on one side the entrance, and a small stone cross erected on the gable. It may be further observed, as an instance of the effect produced by the spiritual superintendence alluded to, that the entire surface of the masonry being whitewashed is abundantly scribbled over with sentences, some short and some long, written in pencil and in charcoal, all quotations from sacred hymns of the Roman Catholic breviary, devout aspirations in prose and in verse, that bear a very striking testimony to the generally deep religious feeling that prevails among the Roman people; and it is further remarkable that not only here, but elsewhere in the city and the vicinity, where writings on the wall are to be seen as in other countries, a similar serious and chastened tone appears invariably to have animated the mind of the writer.

Though the church is generally closed, so as to prevent people entering, the door is of iron grating, and the wooden door within being left open, a satisfactory view of the interior may be had at all times.

The interior is constructed in the usual form of a single nave with an altar of very ordinary description upon the gable opposite the entrance; but the object that particularly attracts the attention is close within on the left-hand side, elevated on a wooden tressel, that is to say, a very striking effigy of our Saviour, of wood painted in natural colours and covered with a garment of painted canvas bound round by a real rope that encompasses the body like a girdle. The figure is represented in the agony of death, the head encircled by a real crown of thorns, and the face, forehead, and bosom sprinkled with drops of red paint to imitate blood: the right hand exclusively is made of brass and extended in such a position that

the pious visitors who approach for the purpose of kissing it may do so conveniently.

S. SABINA.

The position of the church of S. Sabina having been indicated near the end of the first section of this chapter, I need here only observe that in addition to the road before referred to from the Piazza della Bocca della Verità, skirting the northern flank of the church of S. Maria in Cosmedin, another road diverges close to the northern flank of the church of S. Anna, and leads thither also, the latter road bounded the whole distance by dead walls on each side, as is the other. The church in question, supposed to stand on the site of the Temple of Juno Regina, as before stated, occupies also the spot where the paternal residence of the saint to whom it is dedicated was situated. It was originally built by an Illyrian priest, of whom little further seems to be recorded than that his name was Peter, and that he flourished about the year 425, in the reign of the Bishop of Rome, Celestine. In the year 824 it was restored by Eugenius II., and was afterwards rebuilt and reconsecrated in 1238 by Gregory IX. In 1541 it was again restored and embellished by Cardinal Cesarini, and further decorated by Sixtus V. in 1587.

The entrance to the church is through a portico which serves also as the entrance to a convent of Dominican monks annexed to the building; the former, situated in the middle upon the church's gable, is surmounted by an inscription in mosaic relating to Peter the Illyrian; but as it is generally closed, admittance is obtained through the latter at the left-hand extremity, which leads through the convent to a side door on the flank. The vaulted ceiling of the portico is supported by four arches springing from four pairs of columns, of which two pairs are grey granite, and two pairs, spirally fluted, pavonazzetto. This portico, combined with the open space in front of the church, appears to have comprised in former times the fourth side of a quadrangular atrium that probably, according to the early Christian practice, was attached to the building.

The interior is constructed in the form of a triple nave,

divided by remarkably fine Corinthian columns of Hymettian marble, supposed to have belonged to the ancient Temple of Juno Regina, twelve on each side, fluted, and the flutings cabled to the extent of about two-thirds of the shaft from the bottom. Being planted more than usually close together, the round-topped arches which they support are proportionately narrow, and have an unusual appearance. Above the arches rises a very lofty attic pierced with a row of windows, and whitewashed, with the exception of an entablature, of which the cornice is a painted imitation of marble on the flat wall and the frieze mosaic. The ceiling of the middle nave, though, according to the style of the ancient basilica indicated by the single bearing shafts, it ought properly to have been flat, is neither flat nor vaulted, but consists of rough coloured boards that converge at the top upon an apex like the roof of a common barn. The pavement is composed partly of red tiles, partly stripes of marble, and a considerable proportion monumental tablets, of which latter many, to those who have leisure to examine them, are curious and interesting. There is to be observed in the middle of the area a short spirally fluted column of white marble 3 or 4 feet in height, on which is placed a martyr's weight of the ordinary form and material; and at the foot of the column is a slab of marble containing an inscription that serves to mark the spot where S. Dominic, the founder of the order of Dominicans, used to kneel down and pray. S. Dominic, according to the account of Fleury, was the son of a Spanish hidalgo, born in 1170, and celebrated for the performance of many wonderful miracles, of which the most remarkable were the casting out of no less than seven devils from an *energumène* who attacked him, and the raising from the dead a young man, by name "*Napoleon*," the son of a cardinal. With reference to the inscription in question, which is as follows, "Situs lapidis super quo orabat S. P. Dⁿᵒ. Sanctus Pater Dominicus," and also to the martyr's weight above referred to, the sacristan, a Dominican friar of the convent, unwilling it would appear to be outdone by Fleury, relates to his visitors, as it were by way of a supplement to the ecclesiastical history, that the devil one day, while S. Dominic was kneeling on the pavement as usual, pitched the stone weight in question with his utmost force out of one of the

attic windows, but that miraculously, though skilfully directed by the arch enemy of mankind, and notwithstanding that the stone is as big as a large turnip, and alighted full on the head of the saint, it did him no injury. One other object in the middle nave worthy of attention is the main door in the gable of dark coloured wood, divided in panels, each panel curiously sculptured with designs in bass-relief.

The ceilings of the side naves are composed of plain boards and rafters slanting gently downwards from the inside to the flank wall. In the right-hand nave there are three, and in the left-hand nave is one lateral chapel; and in addition, in both naves, is a chapel at the extremity. In the right-hand nave there is to be observed upon the gable wall near the main entrance, a monument which covers a considerable extent of surface, and is more remarkable for the various descriptions of marble that compose it than for the sculpture; it is surmounted by an entablature supported on a pair of columns, and a pair of pilasters of Porta Santa marble or Sicilian jasper. The FIRST LATERAL CHAPEL is protected by a balustrade of bigio, with cornice of Carrara. The altar is faced with pavonazzetto; and its pediment rests on a pair of columns painted in imitation of Sicilian jasper. The SECOND LATERAL CHAPEL is protected by a balustrade, of which the balusters are alternately giallo lumachellato and Porto Venere, and the cornice is of Carrara, surmounted by iron rails. The area is square; and the vaulted ceiling painted in fresco, as are also the sides of the chapel. The pediment of the altar, in the broken form, and formed of marble, of which the mouldings are exceedingly overwrought, is supported by four columns; that is to say, one pair alabastro cotognino, and another pair Porta Santa brecciata, the latter pair being the only specimen of such a description of marble in Rome that I know of; it may be described as comprising small blotches of soapy white inclining to blue upon a ground of purple. The THIRD LATERAL CHAPEL is protected by a balustrade of Hymettian. The area is square, the ceiling a small dome with a lantern cupola; and the side walls are roughly coloured in imitation of marble. The altar is faced with pavonazzetto, and its pediment is supported on a pair of columns painted in imitation of marble. Between the preceding chapel and the chapel at the extremity of the nave is a monument

contained within a rectangular niche, of which the jambs and lintel, of white marble, are sculptured in low bass-relief in the arabesque style. The principal object belonging to it is a sarcophagus of white marble, whose sides are sculptured in a similar manner, with exception of the portion in front occupied by the following impressive inscription, a paraphrase of one of the moral maxims of Zaleucus the Pythagorean philosopher: "Ut moriens viveret, vixit ut moriturus." Upon the lid lies a statue of the deceased occupant of the receptacle, in a supine posture. The CHAPEL AT THE EXTREMITY comprises an altar faced with pavonazzetto, elevated three steps above the pavement, and surmounted by a celebrated picture by Sassoferrato, called the Madonna del Rosario, containing portraits of the Holy Virgin, S. Catherine of Sienna and S. Domenic.

In the left-hand nave there is in the first place to be observed on the flank wall near the gable an ancient-looking monument, comprising the portrait of a cardinal dressed in a scarlet cap and tunic, surmounted by a pediment of Porta Santa, with frieze of verde antico, that rests on a pair of columns of verde antico. The LATERAL CHAPEL is protected by a balustrade of Sicilian jasper, with cornice of bianco e nero. The interior is constructed in the form of a Greek cross upon a square area, and the ceiling is a small dome, of which the concave is painted in fresco, and the drum, which is more than usually low, contains a row of round windows; there is also upon each of the four spandrils of the supporting arches a painting in fresco. The pavement is composed of inlaid marble. The altar, which is faced with Sicilian jasper, is flanked by a pair of large tablets of giallo antico, on each of which the figure of an eagle is sculptured in bass-relief. The pediment, formed of pavonazzetto, of which the tissue of the veins is particularly delicate, and with a frieze of verde antico, is supported on four columns of Sicilian jasper; and the remaining surface of the wall on both sides the altar is sheathed with fine marble. The whole surface of the side walls also from top to bottom is covered with fine marble; for, in the first place, a cornice of white marble encompasses all four sides of the chapel, supporting a double pilaster of the same material at each angle; and on the right and left, with the exception of the space occupied by marble sheathing, are on each side opposite one another a

pair of similar monuments, of which the principal object of each is a very large and highly-polished tablet of Porta Santa that bears the inscription. The CHAPEL AT THE EXTREMITY is contained within an arched recess, elevated by three steps above the pavement. The ceiling is groined with ribs and painted in fresco; and the altar is faced with marble, inlaid in an arabesque pattern of sprigs and flowers, where the colours of the material correspond with the natural colours of the objects represented. Above the altar, instead of an altar picture, is a crucifix, a figure of painted wood in natural colours of our Saviour on the cross. The side walls are plain and white-washed, and on each is a monument, the one similar to the other.

The CHOIR is elevated by three steps above the middle nave, and at the extremity is an absis, of which the semidome is painted in fresco in colours unusually light and vivid; between the semidome, and lower concave a broad frieze is painted in chiaro oscuro, and within the concave are represented statues in niches, also in chiaro oscuro. Upon the side walls are two columns on each side built up in the masonry, which columns belong to the double range of twelve before referred to, the orginal extent of the nave having been apparently curtailed in the course of former restorations, and the number of columns that divide the naves, properly speaking, ten only, though, as contributing to the general effect of the coup d'œil, I preferred to cite the whole number in the first instance.

The HIGH ALTAR stands immediately on the summit of the steps at the entrance of the choir, isolated under a canopy suspended from the ceiling; it is altogether an exceedingly rough structure, composed of wood painted in imitation of porphyry and different sorts of marble.

Underneath the choir is a CRYPT or subterranean chapel, to which there is a descent by a flight of ten steps, of which the entrance is enclosed by a low balustrade at the extremity of the middle nave. The chamber is a very small one, and contains nothing remarkable—nothing at all, in fact, but a very plain altar immediately underneath the high altar.

The original CELL OF S. DOMINIC, in the annexed convent of Dominicans, is exhibited by the sacristan of the church to all the visitors who may be desirous of seeing it. After entering

the convent by the door before referred to at the extremity of the portico, and ascending to the first story, the approach to the cell is through a very elegantly decorated passage, which has been so constructed in order to give importance to the approach and serve as a vestibule. The passage is about 20 feet in length, with a rectangular portal at each extremity, of which the jambs and lintel are of Africano marble of superior quality; the vaulted ceiling consists of hoops or arches, white and gold, and painted in fresco alternately; the pavement is composed of inlaid marble. The cornice of white marble, with extremely simple elegant mouldings, is supported on both sides by Roman Ionic fluted pilasters of the same material; and the entire surface of the walls between is sheathed with tablets of marble, principally giallo antico, bigio, and Sicilian jasper. Above the inner portal leading to the cell of S. Dominic, harmonising particularly well with the grave colours of the Africano, is a broad scroll of white marble, bearing the following inscription in raised letters of gilded bronze:—"Attende advena. Hîc olim sanctissimi viri Dominicus Franciscus, Angelus Carmelitanus, in divinis colloquiis vigiles pernoctârunt." The cell of S. Dominic is about 10 feet square, the ceiling flat and composed of unpainted boards and rafters, and the side walls on the right and on the left plain and whitewashed. Opposite the entrance is a small primitive-looking altar, faced with marble inlaid in an arabesque pattern, with the exception of a circular tablet of seme santo for a central ornament. The altar picture is a portrait of S. Dominic; and on each side the altar is a closed wooden cabinet containing a collection of reliques.

S. ALESSIO.

The building next to the convent of Dominicans is the church of S. Alessio or S. Alexis, supposed to be situated, as before stated, upon the spot where the Sabine leader Tatius was buried, and near the Armilustrum. Upon the site of the church stood also the house of the father of its titular saint, a Roman senator Euphemius or Euphemianus. As related by the Church Chronicles, his son Alexis, born in the year 350, conceived from an early period of youth an exceedingly anxious inclination to religious habits, which so increased as he grew to

manhood, that notwithstanding having consented, contrary to his own desire, in compliance with the wishes of his father, to espouse a young Roman lady of transcendant beauty, the inspirations of spiritual interests so thoroughly overcame at last the sense of temporal happiness, that when the evening of the nuptial day arrived he left home clandestinely and forthwith set sail from Italy, leaving the widowed bride no other means of conjecture relating to his fate and intentions than a ring and girdle wrapped in a scarf of scarlet taffeta, which in a hurried momentary interview he placed in her hands immediately previous to departure. S. Alexis directed his course to the East, and many, many years passed away, but his family in Rome heard of him no tidings, while he wandered in various countries in the garb of a poor pilgrim, subjecting himself voluntarily to all manner of mortification of spirit and bodily endurance; till finally, his frame extenuated by a continuous state of debility, having assumed the appearance of premature old age, he was shipwrecked about thirty years after the period of his marriage on the coast of Italy. Thence he succeeded in reaching the house of his father Euphemianus, who without recognising in the haggard countenance of the unknown visitor the features of his long-lost son, hospitably received him under his roof. Meanwhile S. Alexis, consigned to the care of the family on a sick bed, and suffering under grievous bodily ailment, grew weaker and weaker; when, as the story goes, several mournful days under unavailing medical treatment having elapsed, and manifest indications of approaching dissolution already began to appear, the Bishop of Rome, Innocent I., one morning while he was celebrating mass in St. Peter's, was suddenly and miraculously prompted by divine inspiration and commanded in an audible voice to repair instantly to the Aventine, and there bestow the last consolations of religion on the pilgrim then lying at the point of death in the house of the senator Euphemianus. Thither without a moment's loss of time Innocent obediently departed, arrived in time to witness the last agony of the expiring saint, and administered benediction. When life had fled, and people were lifting up their hands in wonder at the awful catastrophe, a written paper, that the clenched muscles of the right hand could hold no longer, dropped upon the ground, and—revealed the mystery.

The period of the original construction of the church I do not find stated. or in fact any further particular account of it till the reign of Leo III. in the year 816, when it was a deaconry; subsequently in the year 975, in the reign of Benedict VII., it formed one of twenty abbeys that existed in Rome at that period. It was rebuilt and reconsecrated in 1217 by Honorius III., and in 1420 or thereabouts Martin V. conceded it to a congregation of monks of the order of S. Jerome, who retain possession of it at present and live n a convent adjoining. Finally, in the year 1744 the Cardinal Quirini put it in the condition it is in at present.

The approach to the church is through an atrium bounded in front, in the rear, and on the left-hand side by a portico, and on the right-hand side by a wall that divides it from the convent attached to S. Sabina. In the rear of the portico, attached to the church is a square brick tower of the middle ages. With regard to the portico, the portion in front is supported by very rough Doric columns of cipollino, and the portion in the rear next the church is supported on Doric columns of grey granite. Here, at the extremity on the right hand, is a white stucco statue of Benedict XIII. surmounted by a pediment supported on a pair of Roman Ionic columns of bigio. At the left-hand extremity is a portal leading to the convent; it is surmounted by a pediment corresponding with the other, but supported on a pair of columns of Hymettian.

The entrance to the church is in the centre, by a door of which the jambs are of Hymettian marble of unusual breadth, and these and the lintel, which is of the same material, are sculptured in bass-relief, with the exception of a narrow stripe of mosaic in the middle. The interior is constructed in the form of a triple nave divided by compound piers faced with coupled pairs of composite pilasters. The ceiling is vaulted with arched spaces along the base for windows, and the pavement is composed partly of red tiles and stripes of marble, and partly opus Alexandrinum.

The ceiling of the side naves is supported by horseshoe arches with ordinary vaulting in the intermediate spaces, and the pavement is composed of red tiles. In each of the naves there is one lateral chapel, and in the left-hand nave there is also a chapel at the extremity nearest the entrance. The flank

walls in both naves are plain and whitewashed, with the exception of some curious portraits in fresco representing dignitaries of the Greek church attired in the eastern costume. In the left-hand nave the CHAPEL AT THE EXTREMITY is entirely occupied by a group of figures of white stucco, representing S. Alexis stretched on a mat at the point of death, and a choir of angels above hovering in the air. The angels are made to support a large wooden case with sides of glass, through which a sacred relique, said to be a portion of the staircase of the house of Euphemianus, may be seen. The LATERAL CHAPEL is protected by a wooden balustrade, and consists simply of an altar appended to the wall and surmounted by an entablature supported by a pair of flat pilasters: underneath is the painted imitation of a sarcophagus.

In the right-hand nave the LATERAL CHAPEL is similar to the one opposite, and the altar picture represents the Crucifixion. Close to this chapel there is to be observed on the flank wall on the side towards the entrance a monument surmounted by a pediment supported on a pair of small columns of Porto Venere. Within the columns is a sarcophagus of Porto Venere, and above the sarcophagus a bust of white marble with drapery of porphyry.

The TRANSEPT, of which the breadth is greater than usual, is elevated by three steps above the middle nave and surmounted in the middle by a flattened dome: the pavement is composed of opus Alexandrinum. At each extremity is an altar, the one on the right hand faced with Sicilian jasper and surmounted by a pediment supported by a pair of columns of brocatellone, with capital, torus, and plinth of white marble. Above the altar is placed a very fine ciborium constructed in the form of a temple, of which the main entablature of the façade is of rosso antico supported on eight miniature columns of transparent alabaster; and the door, made for the purpose of containing the consecrated wafer, is of gilded bronze flanked by a pair of little columns of semê santo: the entablature of the upper order of the elevation is giallo antico. The altar at the left-hand extremity is contained within an arched recess, of which the sides and soffit are covered with stucco bass-reliefs; and in all other respects it is of an exceedingly plain description. Close to it is a door leading to the annexed convent.

The CHOIR is represented by an unusually shallow absis, within which is a pontifical chair flanked by carved wooden seats for the church dignitaries; above the chair is a tablet of marble bearing an inscription in old letter relating to reliques which are preserved in the church, and both the chair and tablet are surmounted by a pediment supported by a pair of spirally fluted columns of white marble wrought in mosaic.

The HIGH ALTAR stands isolated under a canopy at the entrance of the transept. The canopy is in the form of an octagonal dome, of which the inner surface is painted in fresco, as the sacristan affirms, by Giulio Romano; it is supported by four arches springing from four columns of verde antico and four square pillars sheathed with inlaid marble, which, a pillar and a column conjointly, are planted at the angles. Underneath the transept is a CRYPT or subterraneous chamber, to which there is a descent by a double-branched flight of thirteen steps enclosed by a very massive balustrade at the extremity of the middle nave immediately below the high altar. The area corresponds precisely with the area of the transept, including the choir or absis. The ceiling is a double vault supported by a double range of groined arches that spring from the sides of the chamber and from a row of rough columns planted in the middle. The columns are covered by a coloured wash, and the material is not distinguishable, but such as they are, with clumsy and irregularly-formed capitals, according to the account of the sacristan, were substituted for others of a valuable description of marble that were carried away by the French. On one side of the chamber is a plain wooden altar contained within a rudely-fashioned recess, and in the absis, which corresponds with the absis above, is a pontifical chair of unusually large dimensions.

After seeing the church and crypt, there is a small chamber adjoining a corridor leading from the church to the convent, that is worthy of being visited, whether on account of the elegant decorations of the chamber itself, or the statue of the church's benefactor, Cardinal Quirini, which is contained in it. The entrance to the corridor is by the door which, as before stated, leads from the left-hand extremity of the transept. The chamber, which is on the right-hand side of the corridor, is oval in its area, with a domed ceiling, in the centre of which is an oval

concave window; and as the drum contains four other windows, an abundant light is thrown from all together on the statue below. The surface of the dome is wrought in mosaic, in an arabesque pattern of sprigs and flowers on a golden ground, and the pavement is composed of glazed Dutch tiles of various colours. The arch that forms the entrance of the chamber is of bigio, the cornice of Africano, the upper portion of the walls sheathed with bigio, and the lower portion consists of a dado, sheathed with different sorts of marble, chiefly Africano.

The statue of the Cardinal Quirini, elevated on a rough block of white marble to serve as a pedestal, is placed in the middle of the oval area in a recumbent posture, so that the principal weight of the body is thrown on the left hand and arm, the elbow resting on a cushion. On the head is a mitre, and as the hands are elevated in the attitude of prayer, the face fronting the entrance is raised nearly perpendicular. The figure is beautifully sculptured, especially the hands, the embossed ornaments of the mitre, the folds of the drapery, and the delicate texture of the laced edging of the sacerdotal robes.

S. Maria Aventina, or Del Priorato.

The church above cited, the last of the group of buildings that crown the lofty summit upon the angle of the Aventine, is not accounted for in books of common reference further than that it is supposed not to have been built previous to the thirteenth century. It was restored by Pius V., about 1570, and again about 1765 it was put in the condition it is in at present at the private expense of the Cardinal Rezzonico, who employed for the purpose the architect Piranesi, the church having been conceded by the reigning Pope, Clement XIII., to the Knights of Malta, of whom the cardinal, his relative, was Grand Prior.

With regard in the first place to the exterior of the building, which has more the appearance of a fortification than a church, the entrance is by a side door on the eastern flank, through the garden of the Pope's Secretary of State, Cardinal Lambruschini, which was referred to in the first section of this chapter. Application, therefore, to see the church must be made to the custode, whoever be the proprietor of the casino, inasmuch as the

garden is bounded in part by the northern gable. The principal entrance upon the southern gable that immediately overhangs the Marmorata, is quite inaccessible; in front of it is a small quadrangle, upon the verge of the precipice, fenced on three sides by a low wall like a bastion, and in fact the site and aspect of this place of worship are equally well suited for military purposes as devotional, conceded as it is by the papal authority in Rome to the Knights of Malta, whose order was recently re-established by Gregory XVI. under extended privileges. Moreover, the façade upon the southern gable, formed of ordinary travertino, is overladen with ornaments that have a warlike rather than a devout character, including a main pediment resting on a pair of pilasters, whose capitals, instead of being of any regular order, are formed of a castle between two sphinxes. Upon the frieze is the following inscription: "Jo. Battista Rezzonico, Magnus Prior, restauravit, A.D. MDCCLXV."

The interior is constructed in the form of a single nave with an elliptical vaulted ceiling, of which the surface is plain and whitewashed, with the exception of a central ornament consisting of an heraldic group of the armorial bearings and insignia of the Knights of Malta. Along the base of the ceiling are arched spaces, each of which contains a circular medallion profile portrait in stucco. The pavement is composed of red tiles. The church is very small and contains no lateral chapels; but instead, within arched recesses, four on each side, such as usually contain chapels, are as many monuments, which for the most part appear to relate to the order of S. John of Jerusalem; one, however, which I passed over without recognising, is said to be the monument of a Bishop Spinelli, whose remains are contained in an ancient sarcophagus, on the sides of which figures of Minerva and of the Muses are sculptured in bass-relief. With reference, however, to the general particulars, of which I took memoranda, and the first on the right-hand side of the church, the FIRST MONUMENT, which may or may not be the one belonging to Spinelli, consists principally of a white marble ancient-looking sarcophagus, sculptured in basso and mezzo-relievo; with an inscription above it in old letter. The SECOND MONUMENT is dedicated by Clement XIII. to the architect Piranesi, and its principal object is

a marble statue of Piranesi. The THIRD MONUMENT consists of nothing more than a plain pedestal of white marble on which a large cross in mosaic surrounded by small crosses and fleurs de lys are engrafted. The FOURTH MONUMENT consists of a sarcophagus of white marble, on the lid of which lies the figure of a knight in full armour, in a supine posture, with a sword girded at his side.

On the left-hand of the church, the FIRST MONUMENT consists of a sarcophagus bearing the supine figure of a knight in armour, the hands crossed upon the breast, and accompanied by an inscription bearing the date 1465. The SECOND MONUMENT consists of a pair of infant angels of white marble, which are placed on a pedestal and support a portrait. The THIRD MONUMENT consists of an ancient-looking pedestal rudely sculptured in bass-relief; it is elevated on a plain base and accompanied by the following inscription relating to reliques which were discovered in the church and placed underneath the altar:—"Sanctorum reliquiæ in hoc stereobato jam rèpositæ nuper in argenteâ thecâ sub pavimento repertæ, fidelium cultui sub arâ translatæ sunt." Among the above-mentioned reliques, as the sacristan affirms, is the head of S. Sabina. The FOURTH MONUMENT consists of an ancient-looking white marble sarcophagus, of which the sides are ornamented with curved flutings like the sarcophagus of Cecilia Metella,* and with lions' heads with rings in their mouths, sculptured in bass-relief in imitation of handles. On the lid, in a supine posture, lies the figure of a knight with the arms crossed upon the breast, and underneath is an inscription in old letter.

The TRANSEPT is elevated by three steps above the nave, and surmounted in the middle by a lantern cupola; the pavement is composed of red tiles.

The CHOIR is comprised within an absis of unusually small dimensions, elevated by three steps above the transept.

The HIGH ALTAR, the only altar in the church, stands isolated in the middle of the transept; it is entirely composed of white stucco, though surmounted by a numerous and complicated group of figures and overladen with ornaments in an exceedingly tawdry style.

* See vol. i. p. 388.

S. PRISCA.

As the route from hence to the church of S. Prisca was given page 428, it will be unnecessary here to repeat it. The church, one of the most ancient in Rome, is supposed to have been built on the site of the house of S. Prisca, where it is further affirmed that S. Peter himself baptized her. It was consecrated in the year 280, by the Bishop of Rome Eutichianus, after which period there is nothing farther related till it was restored, about the year 790, by Adrian I. About 1456 Callixtus III. rebuilt it. Finally it was put in the condition it is in at present, about the year 1600, at the private expense of the Cardinal Benedetto Giustiniani, who employed the architect Carlo Lombardi to build an entirely new façade and restore the remainder. Annexed to the church is a small rural convent whose walls are blended with the ancient walls of the ruin, supposed to be the remains of the house of Licinius Sura, referred to page 429. In order to obtain admittance to the church it is necessary to make application at the convent, which is occupied by a detachment of three Augustine monks belonging to the convent of S. Maria del Popolo. The convent after all has more the appearance of a private dwelling than a religious establishment, and is worthy of being explored for the sake of a fine view of the surrounding country to be had on the summit, whence, from a flat roof, furnished with a stone table in the middle and stone seats all round, the prospect may be observed at leisure.

The interior is constructed in the form of a triple nave, divided by ancient columns, seven on a side, of which a very small portion is visible in consequence of each being for the most part enclosed within a casing of brickwork, which, extending to the flank wall on both sides, is pierced with arches that leave a line of communication along the side naves. The quality of the columns, according to Corsi, is as follows, viz.: three Hymettian, three bigio, one Cipollino, six grey granite, and one red granite. The ceiling of the middle nave is an elliptical vault with arched spaces along the base for the windows; the pavement is composed of red tiles. Above the columns rises an attic, on the whitewashed surface of which large figures of saints and angels are painted in fresco.

The ceiling of the side naves is formed partly of the brick arches above referred to, and partly of plain vaulting in the intermediate spaces; and in each nave there is one lateral chapel, and a chapel at the farther extremity. In the left-hand nave, and in the LATERAL CHAPEL the altar is faced with giallo antico; and the pediment, formed of Carrara marble, with frieze of verde antico, is supported on a pair of columns of bigio. On each of the side walls is an ancient-looking picture. The CHAPEL AT THE EXTREMITY is contained within a round-topped arch, supported on a pair of Doric columns of Carrara. The area is square, and the vaulted ceiling surmounted by a lantern cupola; the pavement is composed of inlaid marble. The altar, without pediment or columns, is faced with verde antico, and the altar-picture is contained within a fixture frame of giallo antico. A cornice of Carrara marble surrounds the whole chapel, and the side walls, with the exception of the space on each occupied by an ancient-looking picture, are sheathed with Sicilian jasper. One of these pictures represents a miracle said to have been performed by one of the early fathers of the church, under whose hands, while administering the holy elements, the consecrated wafer emitted a scintillating phosphoric light, that proved the means of converting to the Roman Catholic faith a previously obdurate heretic, or, as the sacristan friar emphatically expressed himself, "*una bestia che non credeva.*"

In the right hand nave, the lateral chapel and the chapel at the extremity are very nearly similar to those in the left-hand nave.

The CHOIR, or TRIBUNE, is elevated by a double-branched flight of several steps above the middle nave; the semidome is painted in fresco, by Anastasio Fontebuoni, by whom also are two fresco pictures in the lower concave, one of which represents S. Prisca, whom the executioner is dragging by the hair of her head to the place of execution; and the other, the decapitated corpse prostrate on the ground, and spouting five jets of blood from the veins and arteries of the neck.

The HIGH ALTAR, placed in the centre of the absis, is faced with Sicilian jasper; its pediment, of Hymettian marble, is supported by a pair of columns, of which one is Porta Santa and the other breccia corallina of remarkably fine quality; the

altar-picture, representing the baptism of S. Prisca by S. Peter, is by Passignani.

There is a CRYPT underneath the choir, to which is a descent, at the extremity of the middle nave, by a double-branched flight of thirty steps, enclosed within a balustrade of pavonazzetto, with cornice of Hymettian. The area is oblong, corresponding in length with the breadth of the church, and the vaulted ceiling is painted in fresco, though the colours, principally as it would seem on account of damp, are nearly effaced: the pavement is composed of red tiles. Immediately underneath, and corresponding with the absis above, there is also here below another absis, of which the whole of the interior surface is painted in fresco, but the colours, like the colours on the ceiling, hardly visible. Within the absis is a very plain altar, under which it is said repose the remains of S. Prisca; it is faced with different sorts of marble, chiefly Sicilian jasper. Upon the wall opposite there is to be observed, within a niche, an ancient baptismal basin of white marble, on which an inscription, for the most part illegible, is engraved, stating that it is the basin in which the apostle S. Peter baptised S. Prisca.

S. SABA.

Leaving the church of S. Prisca, and pursuing the road by which we arrived there, until it emerges in the transverse thoroughfare leading from the Gate of S. Paolo to the southern angle of the Palatine, another road proceeds from the point of debouchure in the same direction southward, and in this latter, about mid-distance between the entrance and the southern walls of the city, the church of S. Saba is situated. Of the church in question I find no account, otherwise than as relates in general terms to S. Saba, or Sabba, who flourished about the year 500, founded several churches in Palestine, and was abbot of the present church, on the Aventine. It belonged to the order of Jesuits, until the recent suppression of the society, who obtained it, together with a convent attached, from the German College, in exchange for the establishment of the church of S. Apollinare, occupied by the latter at present.

The approach is by an ancient portal, embedded in a wall

of modern brickwork, through an atrium, such as indicates the character of an early Christian church, though at present it is a vacant quadrangle, bounded on three sides by massive brick walls, and on the fourth side by the church's gable. Attached to the western flank is the convent, conspicuous on account of the loggia or balcony on the first story, comprising eleven round-topped arches supported on small columns, which are seen a long way off from the quarter of the Palatine. The entrance is through a portico supported by piers of very indifferent brickwork, that seem to have been substituted for columns that stood there at a former period; the ceiling, as if intended to be temporary, is composed of rough unpainted boards. At the extremity, on the left hand, there is to be observed a very large ancient white marble sarcophagus, ornamented on the sides with bass-reliefs, divided into compartments by parallel rows of waved flutings, extending from top to bottom perpendicularly. The church door is in the centre of the portico, and ornamented upon the jambs and lintel with a stripe of mosaic, which, in some places where it is deficient, has been replaced by painted imitation.

The church is constructed in the form of a triple nave, divided by columns, seven of each side, that have evidently been collected from different ancient buildings, and are as follows: viz. three Hymettian, three bigio, one Porta Santa, one Cipollino, three red granite, and three grey granite; the capitals, with the exception of one Corinthian and one composite, are Roman Ionic. The ceiling of the middle nave, like the ceiling of S. Sabina, consisting of strong beams, rafters, and rough boards, slopes downwards from an apex to the flank walls, like the roof of a barn: the pavement is composed partly of red tiles, interspersed with stripes of marble, and partly of opus Alexandrinum. Above the columns the side walls are pierced with a row of very small windows, in casement frames, like the windows of a cottage.

The ceiling of the SIDE NAVES is composed of unpainted boards and rafters, slanting at a very small angle of depression towards the flank wall: the pavement is of red tiles. Each nave contains one lateral chapel, and another chapel at the extremity; and upon the flank walls in each hang suspended two or three very large pictures, painted on canvas, without

frames. With regard to the chapels, I have preserved no further memoranda relating to them than that the lateral chapels, all similar to one another, are contained each within an arched recess, of which the soffit is painted in fresco, and that the facing of the altar and of all its appendages are painted in imitation of marble. Each of the altars at the extremity is faced with Hymettian marble, and each pediment is supported on a pair of columns of the same material.

The CHOIR, or TRIBUNE, consists of a spacious absis, of which the whole interior is painted in fresco.

The HIGH ALTAR stands isolated under a canopy suspended from the ceiling, at the entrance of the choir, which it almost entirely conceals. It is a quadrangular structure of large dimensions, composed of different sorts of marble, and surmounted on the side facing the nave by a triangular pediment of Hymettian, whose frieze is painted in imitation of giallo antico, and whose lower member is extended on both sides beyond the lower angles; it is supported by two pairs of Corinthian columns, planted all four in a row, of which the inner pair are bianco e nero di Egitto, containing white speckles confusedly blended together on a ground of black; and one of the outer pair, the other having been replaced by a painted imitation, is black and white speckled granite. The capitals of all, green in colour, appear to be of bronze, but, whether real or painted in imitation, it is not easy, on account of the imperfect light, to determine. Their substructure is a low wall, sheathed with marble and small tablets of porphyry and serpentine, edged with mosaic, that, extending the whole breadth, and containing at each side a small portal serving for an entrance, conceals the interior of the choir, as above stated.

A circular subterraneous corridor, as in the instance of S. John Lateran and the church of SS. Quatro Coronati, extends from both side naves, by a double descent by eight steps, entirely round the choir or tribune. It contains, however, nothing remarkable, with the exception of a small ancient-looking altar, situated upon the apex of a curve immediately in the centre. This altar is flanked by a pair of small columns, wrought in mosaic, that support the ceiling of the corridor, and above it, instead of an altar-picture, is a small circular tablet of mosaic.

S. BALBINA.

Returning from the church of S. Saba to the thoroughfare leading from the Gate of S. Paolo to the southern angle of the Palatine, the way from thence to the church of S. Balbina has been already indicated.* I find no account of the history, further than it was built about the year 336, by the Bishop of Rome S. Marco, and afterwards restored and rebuilt at various periods. Facing towards the road that ascends opposite the entrance of the Baths of Caracalla, the entrance to the church is through a portico, of which the breadth is very considerable, and the ceiling, slanting downwards from the gable of the building, is composed of unpainted boards.

The interior of the church is constructed in the form of a single nave, and the ceiling is similar to the ceilings of the churches S. Sabina and S. Saba, before described, with the exception that the pitch is more lofty, the angle at the apex more acute, the scantling lighter, the rafters ornamented with carving, and the framework, which is in excellent preservation, and bears the date 1488, better finished altogether, and curiously painted.

On each side is one LATERAL CHAPEL contained within an elliptically arched recess; the altar of the one on the left-hand side is faced with rough Carrara marble, and the pediment, composed of stucco, is supported on a pair of pilasters of the same material. Above it, instead of an altar-picture, is a crucifix in bass-relief. On the same side of the church beyond the chapel, contained within a niche, in the form of an absis, is a monument, of which the principal object is a sarcophagus of Carrara marble, elevated on a pedestal wrought in the Gothic style, with mosaic ornaments in quatrefoil. Upon the lid is a figure, covered with a mantle, in a supine posture, with the hands crossed upon the bosom.

On the right-hand side THE LATERAL CHAPEL is similar to the one on the other side, with the exception that the marble facing of the altar is polished in the usual manner. Beyond the chapel, opposite the monument on the other side, is a small chamber, or vestibule, protected by a gilded grating, that appears to be used as a baptistery.

* See page 411.

The CHOIR, or TRIBUNE, is elevated by three steps above the nave, from which it is divided by a spacious arch, on each side of which is a painting in fresco. The semidome of the absis at the extremity is painted in fresco, with colossal figures, and the lower concave coloured in imitation of Hymettian marble.

The HIGH ALTAR stands isolated under a canopy suspended from the ceiling at the entrance of the choir, and is protected by a wooden balustrade. It is composed for the most part of verde antico, pavonazzetto, and Sicilian jasper; and underneath it is a sarcophagus of Sicilian jasper, which, according to the following inscription, contains the bodies of two martyrs: "Corpora SS. Balbinæ, V. M. et Felicissimi M."

SS. NEREO ED ACHILLEO.

The church above cited is situated in the Via di S. Sebastiano, on the right-hand or western side, on a spot before referred to, page 410. I find no farther accounts of it than that it was originally built about the year 542, in the reign of the Bishop of Rome Vigilius; and after various alterations, at different periods, was entirely rebuilt in the year 1596, at the private expense of Cardinal Baronio. As the church stands remote from houses, and there are few persons to be found on the spot capable of giving information as to the abode of the sacristan, who lives somewhere at a considerable distance in the city, it is not very easy, nor, for my own part, was I ever able, to obtain admittance; but as the church is protected by an inner door of iron grating, and the outer door of wood is frequently left open during the day, a tolerable view is frequently to be had of the interior through the former. The entrance in question is flanked by a pair of columns of grey granite.

The interior is constructed in the form of a single nave, and on each side is one lateral chapel, both similar to one another; the pediment supported on a pair of fluted columns of pavonazzetto. At the extremity of the nave are a fine pair of ambones, and there are a pair of fluted columns of white Porine marble, and four columns of Africano, belonging to the high altar. There is also, according to Nibby, within the absis that contains the high altar, the pontifical chair on which Gregory

the Great was seated when he delivered his thirty-third homily, of which homily a few sentences are engraved on the marble. Finally, there is to be seen in this church the following inscription of Cardinal Baronio, in which, deprecating the innovations and alterations of the ancient edifices practised in his day, and with reference to his own restoration of the objects of antiquity, he earnestly implores the protection of his successor, and beseeches him to allow things to remain as he finds them:—"Presbyter Card. successor quisquis fueris, rogo te, per gloriam Dei et per merita horum martyrum, nihil demito, nihil minuito, nec mutato; restitutam antiquitatem pie servato; sic Deus martyrum suorum precibus semper adjuvet!"

S. CESAREO IN PALATIO.

The situation of the church above cited, on the western side of the Via di Sebastiano, opposite the red granite obelisk that marks the site of the ancient Porta Capena, was also indicated page 411. It is supposed to have been originally built at a very early period, though there are no certain accounts of it previous to the eighth century, or of its various restorations subsequently, till the reign of Clement VIII., who put it in the condition it is in at present, about the year 1600. The entrance is flanked by a pair of columns of grey granite.

The interior is constructed in the form of a single nave, with one lateral chapel on each side, both similar to one another; and the pediment is supported on a pair of columns of bianco e nero. The pediment of the high altar is supported on four fine columns of Brocatellone.

S. GIOVANNI A PORTA LATINA.

As the position of the Porta Latina was before referred to, page 414, it will be sufficient in the present place to observe that the church above cited is situated on the eastern side of the road that diverges near the granite obelisk from the Via di S. Sebastiano, a very little way within the gate. It is supposed to have been built on the spot where S. John the apostle, as is recorded by the traditions of the Roman Church, was thrown by order of Domitian into a caldron of boiling oil, whence he escaped by a miracle, and was afterwards banished to the island of Patmos.

As the church is continually closed, with the exception of the festival of S. John, on the 6th of May, I never had an opportunity of seeing the interior, though, in consequence of the relation that it bears to ecclesiastical history, and on account of the marble columns that it contains, I include it in my category. The marble columns are cited by Corsi as follows, viz., in the atrium two Thasian marble, two fluted Pentelic, and two red granite. In the nave, one red granite, two grey granite, two granito del Foro, one bigio, two Cipollino, and two fluted pavonazzetto.

END OF VOL. II.

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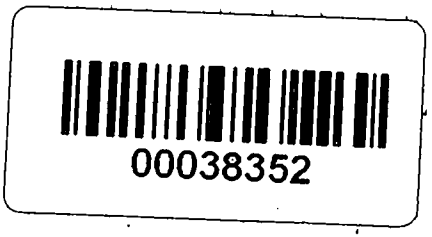
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